

The School Musician

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MARCH 1953

KOREAN SCHOOL MUSIC

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Volume 24, No. 7, March 1953

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The clinical editors in The SCHOOL MUSICIAN are all recognized authorities in the field of Music Education. Each person is highly qualified as an adjudicator, lecturer, clinician, and conductor. Directors and officers of various district, state, and national associations who desire their services are encouraged to write direct to each columnist for information regarding available dates and fees.

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"They Are Making America Musical"



School musicians applaud—

Alfred R. Blinde of Alliance, Nebraska

"The close friendship that one finds among the people who are working with music is a never ceasing thrill to me," says Mr. Alfred R. Blinde, talented young Director of Vocal Music of the High School at Alliance, Nebraska.

He believes that vocal and instrumental music are essential to the complete balanced school music program. He received his Bachelor of Music Education and Master of Music Degrees from the University of Nebraska where he had wonderful laboratory opportunities to experiment with some of his teaching motivation philosophies.

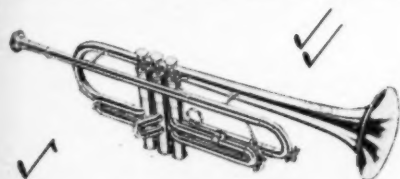
He taught one year at Imperial, Nebraska before going into service as a member of the Medical Corps for four years. After the war, he served as Supervisor of Music at Tecumseh until 1952 during which time, his band grew from a membership of 21 to 125. He was also instrumental in introducing a Music Theory course into the High School curriculum at that time. He likes to remember the wonderful experiences he had at the University when he was director of the Phi Mu Alpha-Sinfonia Glee Club, and the University Lutheran Student Choir.

In his present position, he is kept quite busy producing a Junior High Operetta, a Senior High Operetta, a Vocal Clinic, and his Annual Spring Concert. Busy as he is, he still finds time to enjoy his greatest recreation, the pleasant hours spent with his two children, David, 10, and John, 4. His hobbies are golf and reading.

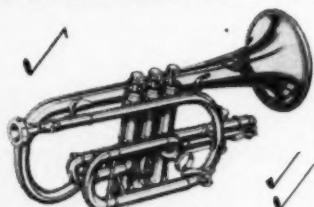
The staff of The SCHOOL MUSICIAN takes pride in presenting Alfred R. Blinde, who is truly helping to "Make America Musical."



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Iowa State College, Ames, Iowa



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"Each time an issue of THE SCHOOL MUSICIAN arrives, I have intended to write you about the superior qualities of the magazine under your expert guidance. It seems to me that it has improved in every way since you took over and, above all, I sense a deep spiritual guidance underlying everything you write. Since our hearts are the main-spring of all good and inspired action, yours is injecting a tone which puts your magazine out front in ways which cannot help but guarantee its continued growth and success."

Helen G. Rowe
Director of Public Relations
Bandland
Detroit, Michigan

"I want to congratulate you on the fine issue of THE SCHOOL MUSICIAN for September 1952. It contains information which is most valuable to all teachers of music. Most enjoyable and instructive were the articles by Walter Rodby, your new Choral Editor. He undoubtedly is an excellent conductor in his own school and should have a great deal to offer. I'm especially looking forward to his articles."

Peggy Fisher
Voice Teacher
Kansas City, Missouri

"Thanks very much for reprinting your editorial in the December issue of THE SCHOOL MUSICIAN entitled 'The Symphony of the Greatest Life Ever Lived.' This certainly deserves repetition and I want to thank you for making it possible for me to read it again."

Dr. John C. Kendel
Vice President
American Music Conference
Chicago, Illinois

"Please renew my subscription to SCHOOL MUSICIAN at once. I do not want to miss any copies. I feel it is one of the finest magazines published for the band director as well as the student. Keep up the good work."

Clarence Nietzler
Band Director
Hart, Michigan

"Just happened to pick up a copy of your magazine and found it very interesting. Enclosed please find check for a year's subscription."

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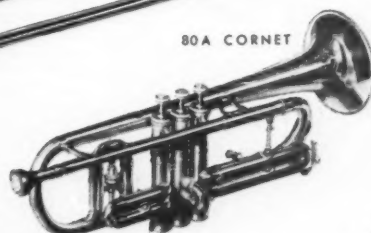
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"WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS"

March, 1953

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SMart Ideas —



Loose Leaf Pockets New Feature of The Plasti-Folio

LOOSE-LEAF pockets are now available for the Plasti-Folio. These new loose-leaf pockets can be inserted easily to provide for additional music or as replacement pockets. This new feature makes it possible for band directors to have as many pockets as they need in their Plasti-Folios at any time.

Write to the Plasti-Music Company, 109 Parker Drive, Evansville 14, Indiana, for further information.



Leshner Opens New Modern Plant at Elkhart

Remember the old saying, "If you build a better mouse trap the world will soon beat a path to your door"?

It still holds true . . . whether it's mouse traps or bassoons you build.

At least that's the experience of Everett Leshner, who started the LESHER WOODWIND COMPANY only a short year ago making LESHER BASSOONS in Elkhart, Indiana. The world not only "beat a path to his door", but they came in such droves that he was forced to build a bigger plant behind the door.

The accompanying photo shows the new home of the LESHER WOODWIND COMPANY recently completed at 1306 West Bristol Street, Elkhart, Indiana.

Asked if he planned on adding other woodwind instruments to the line, Mr. Leshner replied that there was a distinct possibility of this in the near future, but for the immediate present his main endeavor was to try to keep pace with demands for his bassoon.

Mr. Leshner also stated that visitors will be more than welcome when visiting Elkhart, Indiana.

Scherl & Roth Report Return of Caspari Pegs

Violin shops in the U.S.A. have reported the return of the famous "Caspari" pegs for violin, viola and cello. Younger players have never had the opportunity to use these pegs since World War II found them removed from importations. With the return of the "Caspari" pegs, players, amateur and professional, will find



the peg slipping problem completely removed from their instrument.

The peg is 'mechanical' in the sense that the friction is applied internally, yet the peg has practically the same appearance as the conventional types. The peg is said to have extremely long life without any attention other than slight, simple adjustments made with a screw driver. The design of the pegs make for easy adjustment and tuning on all instruments. Celloists, young ones particularly, find it simple to tune the full size cello without slipping. No pressure is required other than the act of turning the peg. The report we have had indicates that most of the better violin shops have the pegs on hand, with the special tools required for proper installation. Prices that have been quoted are \$10.00 for violin—\$12.00 for viola and \$25.00 for cello, with installation prices varying.

When visiting your local Music Merchant or writing direct to Scherl & Roth Inc. for more information on the Caspari Pegs, it would be nice to mention The School Musician.

News From The Industry



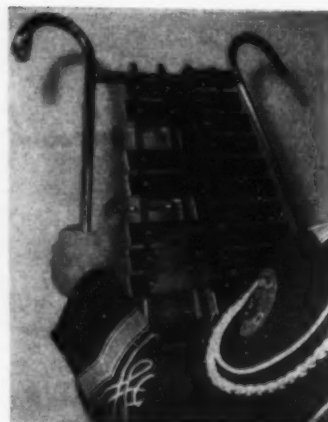
B & J Introduces New Line of Saxophones

Two new instruments, the Esquire Alto and Tenor Saxophones, have been introduced by Buegeleisen & Jacobson, Inc. 5-7-9 Union Square, New York 3, N.Y.

Esquire Saxophone features include B \flat , B natural, C \sharp and C on right side facing forward, keeping keys free of clothing; drawn tone holes with rolled tops; removable key guards; drop-forged heavy brass keys; extra heavy reinforced bell flange; extra-heavy reinforced bottom guard; genuine mother-of-pearl finger tips; popular C \sharp , B natural, B \flat , C \sharp —with articulated G \sharp and automatic High F.

Though Esquire Saxophones have these professional features, they are very attractively priced, according to Buegeleisen & Jacobson.

An illustrated Esquire circular may be obtained on request from Buegeleisen & Jacobson. A mention of The SM would be appreciated.



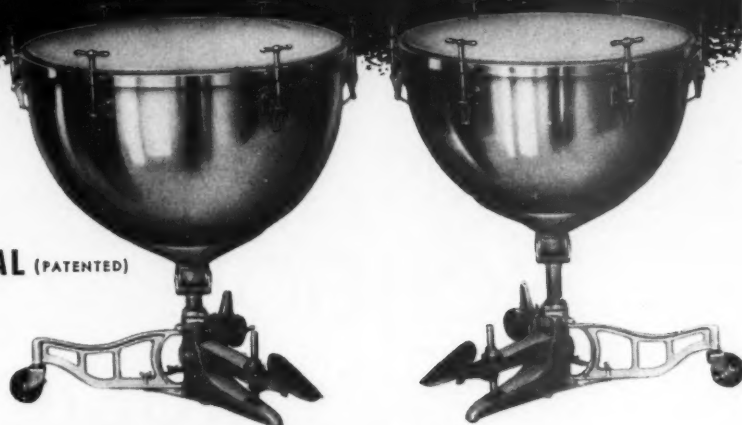
Jenkins Puts Tone Damper On Glockenspiel—It Works

A group of Band Leaders approached Mr. Jenkins with the idea of putting some kind of damper on the Glockenspiel. They felt the bars rang too long. He set to work immediately and has devised a damper control for his 25 bar instrument that is controlled with the left thumb where the player generally holds to

(Turn to Page 36)

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- BALL-BEARING PEDAL (PATENTED)
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(Photo at right)
BILL EHRLICH, outstanding tympanist with the St. Louis Symphony Orchestra.

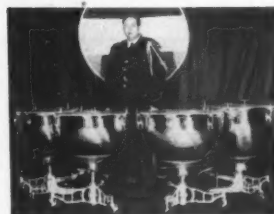


(Left) BILL STREET, well known teacher at Eastman School of Music and tympanist with the Rochester Philharmonic Orchestra.



(Below) PHIL GENTHNER, fine tympanist with the Army Ground Forces Band, uses and recommends Leedy & Ludwig tympani.

(Photo at left)
CHESTER MARTIN, tympanist with the Roxy Theater Orchestra, New York. A long-time Leedy & Ludwig user.



Write for interesting and informative new booklet, "Tympani Talks and Tips." Includes suggestions on proper care and keeping, plus educational "historical highlights" of tympani and full description of latest equipment. Address LEEDY & LUDWIG, Dept. 303, Elkhart, Indiana.



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The United States

Continues To Build

KOREAN SCHOOL MUSIC

By Major Charles E. Gilbert

Editors Note:

This is a second article from Korea by Major Charles E. Gilbert, Former Director of Bands, Ohio University, on what Music is doing for the Young Koreans. Major Gilbert spends many off duty hours rehearsing with his bands. In addition to the Orphans Home of Korea Band of twenty-eight he now has the O' Hyun High School Band of twenty-four, Cheju Middle School Band of twenty-two, the Agricultural High School Band just organized with twelve players, and two Drum and Bugle Corps in two of the fourteen Boy Scout troops on the island of Cheju-Do.



Mr. Han Kyng Wha, the regular director of the band, sings a beautiful Korean duet with Miss Han Jung Hee.

Fifty-eight young Korean musicians, from five to fifteen years of age, were flown to Seoul at the invitation of General James A. Van Fleet, Commanding General of the Eighth Army. They played a four day series of concerts for UN soldiers in this battle scared city. Two years before these same boys and girls were picked up off of the streets of Seoul, sick and hungry, and evacuated to the island of Cheju Do southwest of the mainland. Today is a different story. All are in good health and full of smiles and hope for the future. One young bandsman, Kang Tae Soo is extremely happy because his father Mr. Kang Chung Hu upon reading of the bands appearance in Seoul came to the home where they were housed and found his son playing the alto saxophone. *Both thought the other dead.* The father was also happy to learn that a younger son was alive and healthy in the island



Here are two beautiful little Korean orphans, Miss Chung Sung Soon and Miss Chung Chul Hi, joining together in a duet that thrilled General James Van Fleet and President Rhee.

orphanage with his older brother. The orphans are delighted when a parent finds a child. This keeps alive the hope that they too may find their parents someday, somewhere.

A band of balanced instrumentation now totaling twenty-eight players and the little chorus of thirty little ladies won the hearts of not only General James A. Van Fleet, President and Mrs. Seung Man Rhee and many of the officers but were cheered again and again by UN soldiers from many lands. Both President Rhee and General Van Fleet were most complimentary on what we are doing for the future of the young Korean. Concerts were played for patients in the Hospital in Yong Dong Po and for United Nations Personnel in the Seoul City Command Theatre. A special program was presented in the Chosun Hotel in honor of General James A. Van Fleet, President and Mrs. Rhee and Mr. Spiros Skouras, President of 20th Century Fox Studios in Hollywood. General Van Fleet later invited the musical orphans to the EUSAK Hqs for a concert in honor of General John R. Hodge, former Commanding General of US Armed Forces in Korea, who had just arrived for a visit from the United States. Tape recordings were also made by the young troubadours in the Seoul City Command Theatre in preparation for a broadcast over the Armed Forces Radio Service Network in Korea.

The program ranged from "Bach to Boogie" and from "Dixie to Old Lang Syne." Folk songs, solos, duets, a majorette routine, and a girls dancing chorus (oriental style) high-

★ ★ ★ ★

Written in Korea Especially for the School Musician, By Major Charles E. Gilbert, Executive Officer, United Nations Civil Assistance Command Field Team

Koreans Like U.S. Children Love To Perform



School music is playing a vital role in the development of the children of Korea into a nation of free people. These four pictures are typical of the inspiring guidance that is being given to these people through the combined efforts of the U. N. (upper left) Members of the Orphans Home of Korea Band and Chorus entertaining guests at a banquet held at the Chosen Hotel, Seoul, Korea, honoring Republic of Korea's president, Syngman Rhee and his wife, General James Van Fleet, commanding general, 8th Army, and Mr. Spiros Skouras, president of 20th Century Fox. (upper right) Mr. Han Kyung Wha, regular conductor of Orphans Home of Korea takes a bow after conducting a Korean Folk Song in theater at Hqs. United Nations Civil Assistance Command, Korea. (lower left) Major Charles E. Gilbert, author of this article, guest conducted the Band and Orchestra. (lower right) Korea's first Majorette Corps wearing new boots sent to them as Christmas presents by Miss Doris De Vault, Head Majorette of the Piedmont High School, California.

lighted the offerings by the Band and Chorus. Even "Big Toot," a caption given a diminutive lad with a big baritone horn by the Service Newspaper, *Stars & Stripes*, drew cheers from the audience in his rendition of *Marching Through Georgia*.

On the invitation of Major General Thomas W. Herren, Commanding General of Korean Communication Zone a second tour was planned for the orphans and they were flown to Taegu. Here repeat performances were given by the young musicians for UN personnel which included KCOMZ Hqs Theatre, Officers Club, Air Force Theatre, and US Embassy. This time, the popular majorette corps were resplendent in new majorette boots just received from a little lady of the baton living in Piedmont, California. Head majorette Doris De-

Vault of the Piedmont High School Band, and her family had shared their Christmas with these five little Korean orphan girls in order that they too may join the ranks of the high steppers. A train ride on the third day brought the young ambassadors of music to Pusan where concerts were played in the Swedish Hospital, 21 Evac Hospital, Special Service Theatre, the big Korean Army Hospital in Tong Ne, and then the final and eleventh concert in the Hqs. of the United Nations Civil Assistance Command, Korea near Pusan. Here a packed house which included General Archelaos L. Hamblen, Deputy Commanding General for Civil Affairs KCOMZ and Col. William A. Carraway, Commanding Officer of UNCACK were thrilled with the exuberant and inspiring performance of the young musicians

as they poured out their hearts in "Song and Sound."

These young students of music, who have learned to play since last June are showing thousands that they have a will and a drive to lead the way to a better life for the young Korean through the expression of music.

To date they have raised over \$2400.00 toward building a new home in this southern isle which is "Home Sweet Home" to over seven hundred future citizens of Korea.

Their eagerness and enthusiasm is hard to beat. With such an indomitable spirit they hope not only to help build a new home, through concert appearances, but to have the greatest youngster band in Korea and thereby be a living symbol for a better world of tomorrow in this "Land of the Morning Calm."



How can one possibly describe the happiness and utter enjoyment that young people receive from class piano instruction. A look at the interested self-disciplined faces in this picture tells much more than mere words.

"KEYBOARD EXPERIENCE"

Is a SUCCESS

By Evelyn Hood

"The most difficult thing to set to music is a boy at the piano with his pals waiting outside." Thoughtful teachers will stretch their minds to the outside and ask why those other boys are not having music lessons. Do we have a big challenge in our modern society? Do we adults have a terrific responsibility to America in the guidance of younger and/or less experienced minds? The answer is obvious. Even so, how many of us have heard teachers argue for shorter work hours and no making up of missed, paid lessons. We must realize we have a great mission to fulfill, and do everything we can to see it through. We must get our minds out of our own studios and into people.

With this basic approach we are more likely to be successful with our pupils. If we are music teachers, we must at least be musicians at heart. We should love people and music so much that nothing is too much effort if it keeps the two together.

So much for generalizing. If I am to write an article on "Keyboard Experience" I will have to bring you into my studio and tell of some ways I am working to bring music to people. About ten years ago I decided I must do something about putting a regular period of class work into the schedule of each of my students, regardless of age or advancement. Previous to that time I had tried to have group work but, due to a busy sched-

ule of private lessons, had found no regular time for it. Here is the idea I hit upon: Each student should have an hour class lesson the 2nd week of each month in place of his regular lesson. Since then my monthly schedule is as follows: Regular lesson 1st, 3rd and 4th weeks—class lesson 2nd week—no lesson on the days of the 5th week of the month, unless by special appointment. For the 1st, 3rd and 4th weeks' lessons some students have a private lesson of ½ hour, some 45 minutes and some 1 hour. Some students have small group lessons for these weeks in place of private lessons. I am convinced that successful teaching must be on the level of the needs of each student. Adjustments

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are frequently necessary as the needs of the students change. I charge by the month and according to the length of the lessons and the number in the groups. The possibility of people forgetting the change in schedule made necessary under this plan concerned me, but it works beautifully. Of course, I send each parent a written copy of the schedule, and where I feel it necessary I remind and pin notes on assignment notebooks.

Much has been written about the benefits and techniques of group work, so I shall put the emphasis on my 2nd week classes which are always from the 8th through the 14th of each month. These are different from my groups on the 1st, 3rd and 4th weeks and can be larger groups. I find there is greater stimulation and interest when the group included is not less than 6 students.

This article was started in December, so may I brief one of that month's classes for you? To set the spirit of the month we sang "Silent Night" to start. After singing I commented that I loved all Christmas Carols but perhaps loved this one most. Then I asked the class why "Silent Night" had been sung for so many years. One little girl said, with reverence in her voice, "You can just feel the spirit of Christmas and see the baby Jesus in the manger." This took but few of the minutes of an hour, but it had set the mood of quiet attentiveness. We then analyzed the phrase, time and



Evelyn Hood

harmony of this song. We pictured the pitch with up and down motions of our hands. We wrote long and short dashes on the blackboard to show time lengths, and then changed the dashes to real note values. Each student was then proud to play "Silent Night" by ear.

With this accomplished, I played Schumann's "Knight Rupert" (Santa Claus). The class listened and decided the first part was Santa on the roof. In the second section he was putting gifts in the stockings and bidding

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How About YOUR MARCHING BAND

By Rodney Polson

It fell my lot to attend the governors inaugural parade in Jefferson City, Missouri. This afforded me the opportunity to observe several bands in operation. There were bands from high schools, military schools, veterans organizations, fraternal organizations, service bands, and the University Band. The observations made during that parade were, to be mild, very alarming.

The bands in question were observed with the following points in mind.

1. Commands and Signals.

I am quite sure that if all of the Major Doms in the parade would have been distributed at random among the bands the parade in question would never have followed the route as it was laid out. Why? There was no uniformity of commands and signals. The whistle signals and the baton signals appeared to have no connection. This is very unexcusable. A band should be schooled in parade procedure or else it should not parade and the Major Domo should have legitimate signals that are distinct and positive. The procedure has been standardized and a manual of commands and signals is easily obtainable.

2. Discipline.

There were two bands that were especially noticed for their fine discipline. These two bands were not heard until they marched or played as a unit. What a welcome relief to find some bands like this. Most of the other bands while waiting to perform held very bad sounding "Jam Sessions," and individuals doodled in very unpurposeful manners. The most shocking thing about this meaningless blowing is that it was condoned by many of the band directors.

Discipline was found wanting in every band (none excepted). While they were on the march and supposedly at attention there was incessant talking and laughing between band members.

3. Music

The most happy situation of the entire parade was the fact that every band played acceptably. Of course some played with greater finesse than

others but there was not one band in the lot that played badly. This is very heartening and maybe someday it will be universally in evidence that a band's first purpose is to play music and to play it well. Of course there is one item that should not be overlooked here. The bands as a whole played numbers that they were capable of playing.

4. Tempo

Probably the saddest commentary to be made should be about the tempo. The tempos were clocked and cadences were found to range from 120 to 166. This alone created a marching problem for the entire parade. The differences in tempos, however, could have been excused if they had remained constant. One band clocked at 166 while marching with the street beat slowed down to 144 in the time it took to play one march. Then immediately after the music stopped the drum cadence went back to 166.

The bands that made the finest appearance marched at cadences from 120 to 132. The bands that marched faster marched poorly; the faster the cadence the raggeder the band; the slower the cadence the better the band marched.

Now by way of summarizing let's

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COVER PICTURE

Here, there, and everywhere, bands of all classifications, size, and instrumentation are working diligently for the best possible performance they can produce. The group on the cover this month from the Ridley Township High School Band in Pennsylvania is typical of the thousands of Elementary, Junior High, and Senior High School Bands that are now ready for their District Contests. The wise director is the one who recognizes that his band students are the better for having entered the contest whether they win, lose or draw. With this kind of attitude no one loses, everyone wins.

a "SHOW"

For Your High School

MUSIC DEPARTMENT

That there is indeed "no business like show business" is the firm conviction of students of the music department of Danville High School, Danville, Illinois. This feeling runs especially high on two nights during the last week of March when their annual review is presented to the public.

The musical show which was originally given on one night only has, for the past seven years, been given on two nights in order to accommodate as many as possible of the persons who wish to attend. The auditorium (seating capacity 1800) is jam-packed for both nights and indications are that it could be packed for a third night if students and teachers felt equal to another presentation.

This review type of program has been used by the music department for the last fourteen years. For many a year before that time the department relied upon the operetta as a vehicle for its annual production, but this kind of performance was unsatisfactory in a number of ways. In the first place, only a small fraction of the students enrolled in music could be given an opportunity to participate in an operetta. Moreover, it was practically impossible to find students on the high school level who were capable of carrying the responsibility of the lead parts throughout an entire evening's program.

In the beginning, "Moments Musical," as the production is always called, was an experiment presented with some misgivings by the music faculty—Mr. William Holl, Miss Pansy Legg and Miss Helen Wolff. That their fears were groundless, was shown by the immense popularity this entertainment immediately enjoyed, and has continued to enjoy, in the community. The burden of solo work was scattered, thus giving as many students as had sufficient talent a chance to appear before the public.

Also, each of the more than 200 students enrolled in music had some kind of a part in the show, thereby making it truly representative of the work of the department.

The fourteenth or 1952 edition of Moments Musical was, as usual, a well arranged and varied assortment of vocal and instrumental numbers plus a nice sprinkling of dance and comedy acts. Like preceding reviews



Here is how our duet, "Indian Love Call," looked which was featured in Unit One.

it was given in three parts. The first unit entitled "The Mardi Gras" was presented by the A Cappella Choir. The second unit called "Potpourri" was the work of the band and orchestra. The last, "Tulip Time" was done by the Euterpean Singers, the "cream" of the A Cappella group which, in turn, is made up of the best of the singers from the girls' and boys' choral classes.

The first unit was a gay, light-hearted affair in the Mardi Gras spirit. As it opened the street was full of revelers awaiting the arrival

of Rex and the Queen. A balloon vendor and a flower girl peddled their wares through the crowd. The students wore all types of costumes, many of them very amusing, and were masked in true Mardi Gras custom, until the finale. The sixteen numbers in this unit all, of course, more or less in the spirit of the theme were as follows:

1. Gay New Orleans—entire group.
2. Shrimp Boats—Solo
3. All the Things You Are—portrayed by classic lovers Pierrette and Pierrot.
4. New Orleans—Girls Ensemble
5. Love Is Where You Find It—with regally costumed King and Queen of the Mardi Gras.
6. Clancy Lowered the Boom—solo
7. People Will Say We're In Love—duet.
8. Stars and Stripes Forever—with dancer.
9. River Boy—solo.
10. Good Bye Dolly Gray—solo by costumed Spanish - American War Veteran.
11. My Louisiana—group.
12. Three For Jack—solo and high-jinx by a sailor
13. Waiting for the Robert E. Lee—boys ensemble.
14. Indian Love Call—duet
15. Mah' Lindy Lou—solo
16. Creole Love Song—group. The snake dance characteristic of Mardi Gras closed this act.

Students singing solos all had part or full time background music by the group, or certain portions of it, thus preventing over emphasis of "star" students.

There were nine numbers, several of them having "sub-heads" in the "Potpourri" unit which was presented by the band and orchestra.

1. Salute to Cole Porter—a medley of hit tunes by the pick of the violin section of the orchestra plus a euphonium.

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3. Saxo
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2. The March Wind—played by the entire flute section, consisting of nine girls.

3. Saxophone Symphonette—played by seven girls.

4. The Blue and the Gray—led by a student conductor and featuring the majorettes, or bâton twirlers.

5. Polar Night, a fantasia by Ben Williams with incidental music by Schubert and Mendelssohn. This proved to be an especially popular number. It boasted a sled train with Eskimo Chief and party, an appealing white bear cub, a pair of excellent roller skaters, a weather bureau manager and some refugees from Miami Beach on the sidelines.

6. Carolina In the Morning—dance number.

7. Little Red Riding Hood—a new version of an old favorite, with a narrator and with band direction by another student conductor.

8. Hora Staccata.

9. South of the Border—in five parts, all of Mexican vintage.

a. Mexican Fiesta by the senior band and top violins from the orchestra.

b. Carmena—vocal solo.

c. Three Gaybriellos—trumpet trio.

d. Espanita—dance by four girls.

e. Si! Trocadero—La Mambo danced by two girls and also featuring bongo-bongo drum.

The last unit was a shorter section that might have come right out of Holland. It combined wooden shoes, windmills, tulips and a flower market. The numbers:

1. Wooden Shoes—from Victor Herbert's Sweethearts.

2. John Henry—Dutch folk song.

3. It's Tulip Time in Holland—duet.

4. In a Little Dutch Kindergarten.

5. The Fisherman—Dutch Folk Song—duet.

6. Because You're You—from Victor Herbert's Red Mill.

7. In an Old Dutch Garden—solo.

8. Tip-toe Through the Tulips—finale.

Costumes for a production such as this are, of course, always a big problem. The simplest of those used in the first unit were made by the students themselves, or by members of their families. The more elaborate ones, such as the Indian outfits required for the Indian Love Call number and several animal costumes, were rented. The nature of this unit allowed for a great deal of leeway in costuming and some of the get-ups were funny or interesting enough to furnish a great deal of amusement for the audience.

The girls in the band and orchestra unit wore their own formals and the boys rented or owned the tuxedos they used.

The typical Dutch costumes—long, full skirts, voluminous aprons, white caps and wooden shoes—necessary for the entire Euterpean group of the Dutch Tulip Time unit were rented.



These fine talented young people made quite a hit with the audience as they were featured in the Polar Night number which was a part of Unit No. 2.

The scenery was also rented.

The range of musical and dance numbers that may be used in a show of this type is, of course, practically endless. A few of the unit titles which have been used in the past are Rainbow, Cactus Alley, Turn of the Century, Moonlight and Starlight, Nautical Fantasia, Memories of Vienna, An Old Fashioned Garden, Show Boat Days, Farther South, Waltz Time, Day at the County Fair and Treasure Island. Each one suggests appropriate scenery and an infinite variety of musical numbers.

Organizing and perfecting a production such as this was, of course, an enormous amount of work for the music faculty of the high school. Class period practice on some of the numbers was begun soon after Christmas. When the time came for

putting the various parts together, after and before school rehearsals were the rule.

Benefits and rewards were, however, correspondingly great. A large number of students got additional music training. They learned something of the trials and tribulations of preparation and the excitement of final rehearsals. They experienced the comradeship of being part of a cast. And they were wholeheartedly enthusiastic about the whole affair! Since it brought a great many parents and friends into the school the "show" was an excellent means of promoting good public relations too.

Imagination and the use of whatever talent your music students possess will accomplish the same things for your school and your music department.

By Erma Espy



The Band Stand ...



By Arthur L. Williams, A.B.A.

A Section Devoted Exclusively to the

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

President Announces Appointment of CBDNA Division Chairmen

The BAND-STAND page is proud to announce to one and all the college band directors who have been appointed by Clarence E. Sawhill, our National President, to carry on the work of the six national DIVISIONS of CBDNA for the next two years. They are:

CALIFORNIA-WESTERN DIVISION: Ronald D. Gregory, Director of Bands, University of Utah, Salt Lake City, Utah.

EASTERN DIVISION: J. Robert King, Director of Bands, University of Delaware, Newark, Delaware.

NORTH CENTRAL DIVISION: Nilo Hovey, Jordan College of Music, Butler University, Indianapolis, Indiana.

NORTHWESTERN DIVISION: Justine Gray, Director of Bands, Montana State University, Missoula, Montana.

SOUTHERN DIVISION: Ernest Lyon, Director of Bands, University of Louisville, Louisville, Kentucky.

SOUTHWESTERN DIVISION: Donald I. Moore, Director of Bands, Baylor University, Waco, Texas.

This fine group of leaders replaces the following men who did such a

constructive program in the six national divisions during the past two years:

Harold Hines and Felix E. McKernan, both of Arizona State College, Tempe, Arizona, for the California-Western Division.

Andrew McMullen, University of Connecticut, Storrs, Connecticut, for the Eastern Division.

Manley R. Whitcomb and Jack O. Evans, both of The Ohio University, Columbus, Ohio, for the North Central Division.

Walter C. Welke, University of Washington, Seattle, Washington, for the Northwestern Division.

Harold B. Bachman, University of Florida, Gainesville, Florida, for the Southern Division.

Leonard H. Haug, University of Oklahoma, Norman, Oklahoma, for the Southwestern Division.

CBDNA Original Compositions Questionnaire Results

With some 94 CBDNA members in attendance at Chicago last December who filled out the questionnaire: "If the following numbers were published would you buy them?" the following is their vote concerning the possibility of publishing the 8 original

band manuscripts performed by the Oberlin Symphony Band on December 19, 1952:

PREFERENTIAL ORDER counting only those checked as "DEFINITELY" suggested for publication:

1. **SYMPHONY FOR BRASS AND PERCUSSION** by Alfred Reed
2. **PSALM FOR BAND** by Vincent Persichetti
3. **TENSION** by Charles Carter
4. **SYMPHONY FOR BAND** by Morton Gould
5. **CONCERT OVERTURE** by Kemble Stout
6. **CAPITOL SKETCHES** by Harold Kidder
7. **ANGEL CAMP** by Charles Cushing
8. **CONCERTO FOR SAXOPHONE** with wind and percussion by Henry Brant

If both the "Definitely" and "Possibly" answers are added the only change in the above order is among the first four compositions which now become: 1st-Persichetti Psalm; 2nd Carter Tension; 3rd Gould Symphony, and 4th Reed Symphony-Brass & Percussion.

Proceedings of 1952

National Conference Ready

Word from our new Secretary-
(Turn to Page 31)



Luther College Concert Band, Decorah, Iowa, Weston H. Noble, Conductor.

The Luther College Concert Band is celebrating its Diamond Jubilee, having been organized 75 years ago. We are most happy to present the picture of this fine college organization this month for they are planning a trip to the East Coast of the United States with their main concert in New York's TOWN HALL as a part of their Diamond Jubilee. We hope many who see and read this information will hear the Luther College Concert Band if it plays in your vicinity.

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Choral Section



Address all Correspondence to The School Musician, Choral Editor

School Directors Can —

Build Church

CHOIR ATTENDANCE

By Marion S. Egbert

Mr. Egbert speaks from experience in this article, having had many years experience as a choral director and choirmaster in towns of 2700 in population and in some of our larger cities.

Though an Episcopalian, Mr. Egbert has been a choir director and Minister of Music in Baptist, Methodist, Lutheran, and Catholic Churches. He holds a Catholic Choirmaster's Certificate after intensive study in Gregorian Chant and Liturgical Music. He has adjudicated at chorals festivals and has conducted choral and choir clinics in many cities throughout the United States.

Anyone who has ever taught music in a small town high school soon finds his talent and know-how as a director considered a public asset to be called upon for every civic function requiring music. It sometimes becomes an imposition, but on the other hand, there are advantages that far outweigh the trouble it entails. For one thing, it is a very satisfying feeling to have the respect, esteem, and appreciation of one's townspeople. Another advantage is to have the opportunity to ply one's trade on adult groups. There is nothing more enjoyable than to work with young people, but one should take the opportunity to work with people his own age to maintain a maturity in his profession.

One of the pleasant opportunities that comes to one is to be a choir director. If one happens to be an instrumentalist, he can broaden his musical field by learning choral ensemble through practical experience. If one is a high school choral director, he has the opportunity to work with adult voices—an important part of any choral director's training.

The church that acquires the school music director as choirmaster feels most fortunate and looks forward to his leadership and suggestions. This is fine for the time, but there are few choir directors who haven't found



Marion S. Egbert

sometime in their choir career when interest waned and attendance at rehearsals dropped. Who hasn't had four at his rehearsal, and the following Sunday has found a dozen choir members beaming at him in the choir loft, daring to sight-read the service's music? Who hasn't had a fine full attendance at his rehearsal

so that he selects an ambitious anthem for the following Sunday, only to find on that morning such a small and unbalanced voicing that a hymn or soloist must be used in place of the anthem? What are the reasons for this, and how might one alleviate this problem? Well, of course, there are always people who are great at joining things, but their enthusiasm is of short duration. The choirmaster can do little about these people except to be grateful for their services even for so short a time. But there are some considerations the choirmaster must keep in mind if he is to maintain even the most faithful and conscientious of singers.

The first and most important of these considerations is that he, the choir director, is the most interested member of the choir. Music is his love and his profession, and while his choir members are anxious to make the music for the church service the finest they know how, and while they will strive to meet the director's demands, they are not perfectionists and they are not going to be patient for very long with a choirmaster who never appears satisfied with their efforts. Many a fine director and good choir fell by the wayside because the director failed to show his pleasure for small accomplishments. It may be commendable to be a perfectionist, but one should keep it to himself.

A second and important consideration is that choir members have a right to expect value received for their trouble and time to come to rehearsals. If they are receiving some personal improvement and are learning things of interest, they will feel amply rewarded. This, of course,

does not mean a lecture session and a vocal lesson, but brief comments about the hymns and anthems that are to be rehearsed are interesting and have a direct bearing upon performance. A biographical sketch of the composer WELL TOLD is worthy of time. There are vocalists that are good for warming up, and by helping to improve the individual vocal production, the choir is naturally a better performing unit. One must use prudence as to the time spent on the mechanics of singing. The choir is there to learn the Sunday service presentations and they want to get at it.

It is well to follow vocalizing with a familiar anthem everyone enjoys singing. It puts them in a good frame of mind for learning new ones. It is ideal to have two or three Sunday services prepared in advance. In this way the rehearsals can cover more ground and the service performances are more finished and professional. Many choir directors when first taking over a choir, insist upon having a month to organize and rehearse the music in advance. If all churches realized the advantage of this, they would insist upon this if the choir-master didn't.

A third general caution is to choose music wisely. We music educators are fortunately ambitious to make use of the great music that is our heritage, but we must first consider the ability of our musical group as well as their musical taste. Many of us become choir directors in churches that do not seem to use the best of church music, or we may have been brought up in a church which is more or less liturgical, a form that is distasteful to the denomination in which we have a choir. We are certainly privileged to try to improve the music, but if the choir is to be held together under our direction, we must, yes we are obligated to respect their musical wishes.

Going back to the choosing of anthems, we must make every effort to find good music that is within the range of our group. We should not insist that the sopranos strain at high A's or the tenors sing G's they have difficulty in reaching. Such insistence can discourage attendance.

The more frivolous aspects of choir maintenance, but certainly no less important, is to be assured the choir is enjoying itself. A good sense of humor on the part of the director is most important. However, don't mistake sarcasm for humor! The director should be able to laugh at mistakes and correct them with patience and kindly suggestion. He should be able to have the choir laugh with him and yet have masterly control of the group. When a choir has a good time at rehearsals, the members look forward to coming. Indeed, the problem can well be to get them out on Sundays rather than to rehearsals, es-

pecially if the services are inclined to be lengthy and dull.

Even the smallest of towns are "clubbed to death," but people like to belong to organizations and feel they are privileged to be members. It is just as important for the choir to be a social group as well. The choir should perform well enough so that one is proud of his membership. Tryouts, then, are in order so that the members feel they are chosen because they have qualifications that make them eligible over others. The tryouts designate certain standards one must maintain if he is to remain a choir member.

When the choir reaches this standard (or before it does), social functions maintain the choir to its full and active membership. A dinner party now and then is a welcome respite from rehearsals and Sunday services. The church should certainly be host once a year and make a "fuss" over the contribution of service the choir is unselfishly giving. The choir should "blow themselves"

to a party at least once a year.

If the choir director is so situated that he has his own home, he too, should feel obligated to entertain the choir members who so faithfully work with him. After all, he gets some public acclaim (and rightfully so) that his choir members don't receive. This adds to his professional credit and standing, so that he owes the choir some demonstration of appreciation.

Some churches at Advent or Easter present attendance certificates or rewards in the form of Bibles or Prayer Books, or medals to be worn with their choir vestments. This seems to be more a part of the liturgical churches (Episcopal, Catholic, or Lutheran).

All of these considerations contribute toward the maintenance of a well-balanced and faithful choir. But most of all, the choir-master must look to his own personal qualifications as the greatest contributing factor to hold the choir together. He

(Turn to Page 32)



By Walter A. Rodby

Dirge to A Scourge

Oh yes, we were going to talk about flattening—that scourge of the choral world.

What causes this monster to lower its heavy hand on every living choral conductor? Why must this sinister affliction be inexorably present to menace so many choral groups? Why must we spend so much time and worry over this musical smog that constantly and without notice infiltrates our rehearsals, and our performances? What is this tonal fifth column that deals death to our dispositions, and often deadens our love for the choral art?

Well, if I could give out with a capsule answer to this rugged problem, I'd not only be rich and famous, but I'd have an awful lot of choral conductors erecting memorials to me in front of their chorus room doors! I guess I don't have to tell you that I'm not expecting this to happen. I haven't found any one-dose prescription for this chronic malady, and I don't know of anybody else that has either. I'm afraid that so long as we sing, and our tonal system is as it is, the choral conductor is going to have his moments of complete frustration over the inability of his choral groups to "hit 'er high and hold 'er"!

But don't let me give you the idea that you can do nothing about it. There are lots of things you can do, and do them you must, if you're ever

going to be successful as a choir director. First class choirs sing on pitch at least 95% of the time, and that doesn't happen by chance. It seems the finer the choral group, the sharper the director. And it isn't just his intuition that keeps the group from going down, and down, and taking everybody's enthusiasm along with it.

Burnin' for Learnin'

I expect about three quarters of the flattening you hear in choral groups today is caused by faulty vocal production. All of us who have studied voice seriously will agree that, as yet, no tried and true system in the teaching of voice has been evolved. There are almost as many ideas how to "make" a singer as there are voice teachers, and the profession is notorious for its disagreement as to the best method for training the voice. We all have our own ideas how to sing, and we all have our own conception of the kind of sound we like to hear others produce. We try to get a certain quality of tone, and if that particular tone isn't forthcoming, we tell our choirs to do certain things

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 407 Campbell St., Joliet, Illinois.

with their mouths, throats, tongues, necks, breathing, posture, etc., until we get what we want—or something close enough to it to be acceptable. What we do is impose certain physical and mental disciplines on our choir members, always in the hope that one of the things we do or say will turn the trick, and once more send that sad sagging section back on pitch. In this case the person in front at least *thinks* he knows what he wants.

On the other hand, there is the director whose training has been practically all instrumental, and as so many music teachers, especially in the smaller schools, he has been saddled with the choral program as well. He (or she) has a sort of hazy idea what good vocal production should be, but outside of using a general trial and error method, he hasn't the slightest idea how to go about getting it. The poor guy knows his choir keeps flattening, so he rushes to the nearest choral conducting book, and finds out he must get his singers to "think the tone high," "square the mask," "unswallow the voice," "free the diaphragm," and all the other glittering coruscations of impalpable sound one finds in books of this kind. Now he starts imposing disciplines, too. He knows something is wrong, and he knocks himself out trying to find answers.

So in either case, with the experienced, vocally trained director, or with the person having little or no choral training, we find that it is his basic conception of what constitutes acceptable choral tone, and how to go about getting it, that most often is the crux of the flattening problem. Of course, many, many other things enter as problems, too, but the choral director who can manage to get the right kind of vocal production going will very soon notice his flattening problems becoming less and less a major concern.

Plot With A Thought

Now comes the sixty-four dollar question. Just what is the "right kind" of vocal production, and how does one go about getting it? Well, as I said before, there are almost as many answers to that question as there are directors. And at this point we may part company, but I've got a couple of ideas that have always worked for me, and perhaps they might help clear your thinking on this matter, too.

In my experience as choral director, I have found that a clean, unobstructed, unforced vocal production is the core to all good choral singing. The more natural and relaxed the sound, the less trouble you will have with any deviation of pitch. Or to approach it from the other direction, the less you try to "make" a tone the better chance you have of getting away from vocal constrictions that causes so much of your flattening.

For example: so many of the choral groups I judge at music contests sing flat because they haven't been taught to sing a pure, simple, unforced tone. The director is so intent on getting the chorus to sing "on pitch" that he tries to do it by sheer force. So the chorus half yells, and half sings, and winds up half flat most of the time. If any of you have ever played golf, you will know what I mean about forcing. Good golfers will tell you that it isn't the muscles you consciously bring into play that gives you a straight, true ball when you swing the club. It's the ones you are able to leave out. Singing is a muscular act, too, and like a golf swing, not a very natural one at that. The more you are able to leave out muscles that have no business with the act of singing, the purer you will find the choral tone, and the less trouble you will have producing it.

No one knows better than I do that this is much easier to say than to do. But I state the principle, first: *most flattening is caused by singing that isn't free, relaxed, and unobstructed.* The pitch goes down when singers try to make a sound that just isn't natural for them to make. If you really understand that principle, then at least you are on your way toward discovering the best methods for developing a vocal production to keep your groups on pitch.

The problem would certainly be an easy one—in fact, it wouldn't even be a problem—if we could stop right there. What complicates the matter is that all of us have our own conception of what really free vocal tone should sound like, and you know as well as I do that we choral directors have found little area of agreement up this desultory alley. Pure, flexible, unencumbered choral tone to some is "breathy" tone to others. Vital, intense, vocal sounds to another only begets criticisms such as "tight," "forced," and "over-sung" from still others. But this fact remains: singers or choirs having found that intangible quality of sounding relaxed just don't flat. And this, to me, is the great big clue that leads right to the heart of this choral "who-done-it."

Gold or Mold?

Much as I hate "cliff-hangers," I'm afraid that I am going to have to make one out of this little epistle. There are lots of questions to be answered, and no more room to go on. So let's leave it like this: Will the director ever know when his choir is producing that "relaxed" sound? Will the writer ever get down to some specific do's and don'ts for flatters? What are the implications of this principle for the young singer in the high school and junior high school choir? Will the flatter ever live "happily-ever-after"?

I guess I've got my work cut out for next month!

W. R.

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Teen-Agers Section . . .



By Judy Lee

More Reporters Needed To Cover News of Nation

By Judy Lee

I had quite a talk with the Publisher of the SCHOOL MUSICIAN a few weeks ago. I asked him how many schools in the United States were reading the SM each month. WoW . . . was I ever surprised. Why over ten thousand libraries alone have it. . . I went on to ask him how many students he thought read the SM in each school. He said he conducted a controlled survey among school Librarians last summer and discovered that the readership ranged from a low of 50 to a high of 1200. He said the average was 135. This makes an average readership each month of at least 1,350,000. I then asked him what he thought about it. He said he still can't believe it.

NOW . . . what I want is some more of you Teen-Agers to act as Reporters for your schools. Send me a short news item on what your Band, Orchestra, or Chorus has been doing the last month. How about a story of about 100 words on your Dance Band? I sure would like some more snapshots or pictures of some of your soloists. How about your own picture? OK?

I like to have your material plenty early because I have to give it to Mr. McAllister, the Publisher by the first of the month. He then uses it in the next issue. . . Remember too, I get a kick out of answering every single letter or card that is sent to me. . . Judy Lee.

School Annual Dedicated To Our Band Director

By Regina Dare Dunn
Teen-Age Reporter
Winston-Salem, N. C.

The Mineral Springs High School Band, commonly known as "The Band of Many Firsts," can feel justly proud of their outstanding director, Roy H. Milligan. Mr. Milligan, director of bands for the Mineral

Springs District for the past five years, has been honored this year by the Graduating Class of 1953 with the dedication of the school's annual, THE LARENIM.

The senior class made the dedication in gratitude for his friendly attitude, support of school activities, and his accomplishments as a musician.

A graduate of New York University and of the Ernest S. Williams School of Music, he is credited with a B. S. degree in Instrumental Music and with a degree in Secondary Education.

As the Mineral Springs Band goes into its fifth year under the direction of Mr. Milligan, it is fast becoming



Our Director
Roy H. Milligan

one of the South's leading high school bands. It is rated as having one of the best band programs in operation today.

Mr. Milligan received nation-wide recognition last year as being the author of a handbook for bands which was published under the title "Band Rules and Regulations." This is the only published high school band handbook, thus giving the M. S. Band another first.

Three of his compositions have
(Turn to Page 36)

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 28 East Jackson Boulevard, Chicago 4, Illinois.

Whitmire High Band Claims Earlier Paper

By James Seymour
Editor WHS Band News
Whitmire, S. C.

In your January, 1953, issue of "The School Musician," we read the article telling of the idea of the Mineral Springs High School Band, of Winston-Salem, North Carolina, saying that they had "just published the first exclusive high school band paper in the nation."

We think that this is a very unique idea, but not original, since our band has been publishing an exclusive Band News for over three years. We were greatly shocked to read that they had published the first exclusive high school band paper in the nation.

When we began this idea, we thought that we sent your magazine a copy. However, there could have been some mistake.

We have a high school enrollment of only 290. Our band numbers 64, and in addition we have a twirling unit of over 40, and reasonable number in the Junior Band. With this small number, we have found it financially impossible to have more than a mimeographed copy. This serves the purpose in our school.

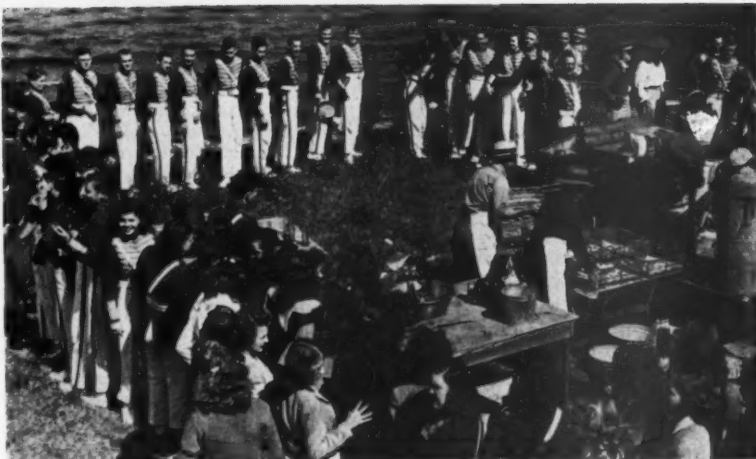
We have found that our paper has helped to build up the spirit and pep of our group. We would be very glad to give some tips to anyone interested in starting a band news, and we would welcome any suggestions in improving ours.

Greetings, James . . . I certainly am grateful for your nice note calling my attention to the fact that the Whitmire, South Carolina, High Band has had the WHS Band News published for over three years. Though you say it is only on mimeographed paper, I read and studied the two copies you sent to me. I think it is really super. Keep up the fine work, and by all means, keep sending me copies. How about a picture of your News Staff so that I can run it in a future issue of THE SCHOOL MUSICIAN? Thanks loads, James. . . Judy Lee.

Miami's "Million Dollar" Band Featured in Parade

By Montylou Wilson
Teen-Age Reporter
Miami Senior High, Fla.

The "Edison Pageant of Light" is held each year during the month of February by the Fort Myers, Florida, Chamber of Commerce in honor of Thomas A. Edison, inventor of the incandescent light bulb, and Fort Myers' most outstanding winter resident. The Miami Senior High School Band is a regular participant in the parade and also gives a concert in the Bayfront Park. The Miami High Band originated these concerts which have since included the University of Miami "Band of the Hour" and other Florida high school bands. The Miami Senior High School Band has had many guest conductors for these concerts, chief of whom has been "Uncle Henry" Fillmore, famous composer and conductor.



If that doesn't look like fun, we don't know what fun is. It's the Senior High School "Million Dollar Band" of Miami, Florida attending a fish-fry at Fort Meyers just before they marched in the "Edison Pageant of Light" parade. Our keen Teen-Age reporter, Montylou Wilson, sent us this picture and story.

"The Devilaires" Now A Permanent Dance Band

By Chloe Hancock
Vice President of Band
Coquille, Oregon

We have a new organization here called "The Devilaires" which we think is pretty good, and a little unusual. I'm sending along a picture showing last year's Devilaires, and our director, Carroll Nickels.

Students that participate in this organization are chosen from the regular Coquille High band, and most rehearsing is done outside of school. Membership is voluntary, but since

(Turn to Page 36)



Hey gang . . . Take a look at that instrumentation. Bass clarinet, flute, oboe, and clarinets all doubled by the sax players. Wow! . . . I wonder if any other high school can boast a dance band like this, "The Devilaires," from the high school band of Coquille, Oregon.

Garfield Chorus Dons New Robes For Concert

By Elsie Van Buskirk
Teen-Age Reporter
Garfield High, Washington

On December 22, 1952, the Garfield Washington High School held its first formal concert of the year. They wore their new blue-gray and wine robes for the first time. This concert was an annual Christmas vesper program for which no admission was charged.

The chorus, directed by Henry Howard is planning many events for the rest of the year. Some of these events are the spring concert, spring contests, and church services.

We know you like to receive pictures, so we are sending you one which was taken the night of the Christmas program. We hope you enjoy it.



Now this is what you might say is super ingenuity plus. At first glance you would never think that this picture was taken in the gym. Notice the basketball lines. Mr. Henry Howard, director of this wonderful Garfield Washington High School Chorus certainly knows how to set a Chorus for a picture as well as a concert . . . S. L.

TEN TOP MARCHES

Hey, Gang . . . This is really getting exciting as we begin to roll toward the finish line of this year's ratings on the Ten Top Marches. For the June issue, I plan to take an average of the full ten months and see which marches received the highest rating for the 1952-53 School Year.

It looks this month as though it was a close contest between bands on the east coast and bands on the west coast. I received over fifty cards from both sections of the country. . . . It sure did change the order of the list too. . . . By the way . . . Texas won the race for the most number of cards from one state . . . 21 cards were received . . . thanks loads TEXAS . . . please keep them coming.

Hail Detroit shot back to second place while Stars and Stripes went clear down to eighth. This is the lowest it has ever appeared on the list. Black Jack is now in first. Footlifter by Fillmore took a nice jump up to fourth place. The March of The Steel-

men came back on and E. Pluribus Unum dropped out . . . Well . . . Here is the way you rated them for the month of February . . .

1. Black JackHuffer
2. Hail DetroitSmith
3. Hail AmericaRichards
4. FootlifterFillmore
5. The Marching Band.....Kleffman
6. El CapitanSousa
7. Night FlightKing
8. Stars and Stripes Forever.....Sousa
9. March of The Steelmen Belsterling
10. Men of OhioFillmore

To have your band vote in this fun contest . . . Just take a vote among your band on the march they consider the most popular march in your folio (remember, it may not be on this list at all) . . . send me a card with the name and composer, and the number of students in your band. The number in your band will be the number of votes you have cast for your favorite march of the month. . . . Judy Lee.



Though this band is only three years old, it boasts a membership of 55 members and it will get bigger and better if Mr. Bill Baran, its director, has anything to do about it. We think they are pretty swell. How about you?

Druid Hills High Band Only Two But Very Proud

By Winifred Harrison
Teen-Age Reporter
Druid Hills High Band, Ga.

Although the Druid Hills band was organized less than three years ago, it now has 55 active members. Dressed in attractive new uniforms provided by the Civic Association, they give regular performances at football games, where they are a feature attraction, and present several formal concerts during the school year. Participating in the last two annual music festivals of the state, the band received a rating of excellent and is now competing with top bands of the metropolitan area.

Eight majorettes, who work an average of three hours every afternoon during the football and festival seasons, contribute greatly to the suc-

cess of the Druid Hills musicians. Particularly are their half time shows at football games anticipated and enjoyed.

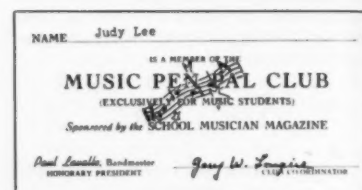
Beginning with a few twirls picked up from acquaintances, the girls have pooled their experience to great advantage. Three who went to Bill Allan's twirling camp last summer returned with many new ideas which have been put into practice. Every majorette is expected to play a band instrument, and all but one of the Druid Hills group meet this requirement. Instead of playing she serves as a full-time band librarian. Of the 5 majorettes who attended the festival last year, three made superior rating and two, excellent.

Credit for outstanding accomplishment of the Druid Hills band is due Mr. Bill Baran, organizer and director of the group. His ability and enthusiastic leadership have been tremendous incentives to his corps of musicians.

"MUSIC PEN PAL CLUB"

By Gary W. Longrie
Pen Pal Club Coordinator
702 W. Mason St.
Green Bay, Wisconsin

Greetings to Teen-Agers everywhere. We really have some great news for you this month. Our new official membership cards for the Pen Pal Club are now off the press and ready for distribution. You will notice that we have now given the club an official name. It is THE MUSIC PEN PAL CLUB. It is exclusively for music students, and is sponsored by The School Musician Magazine . . . Mr. Paul Lavalie is the Honorary President. Here is the exact picture of the membership card which is 2½" by 5" in size. You will notice that the first card went to Judy Lee, our Teenage Editor.



Official Membership Card

All regular and new members of the club will be receiving their cards right away. I would like very much to receive your comments on our card.

In many states the month of March brings concentrated effort toward contest and concert work. It also brings spring and with spring in the air, there is a bubbling enthusiasm among music students. Spirits get lighter and the fresh wind demands that one get into action. The air vibrates with the sound of light music. Stirring marches are the order of the day along with sunny and blue skies.

I'm sincerely hoping that all members will direct some of the needed enthusiasm towards their correspondence. Invigorate into your letters interesting news and ideas of music. You may ask, where can we get enthusiasm; things go wrong and time is short. Well, enthusiasm does not walk up and into you; you must take it. Take it from the wind, the blue sky and most of all, from the stirring, pulsating band music.

Now, when you have that enthusiasm use it. It will aid you but you must do the actual work. By work I mean study music. Use it to co-operate with your bandmaster and to give you a firm foundation in the appreciation and performance of music.

In April you will receive a message from our honorary president, Band-

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\$309,600 IN SCHOLARSHIPS OFFERED ALL-AMERICAN



Prof. Mark H. Hindsley, Director of University of Illinois Bands, with Edwin Franko Goldman (left) between sessions at the University's 24th annual Band Clinic, Jan. 8-10. Guest Conductor and speaker for the occasion, Dr. Goldman spoke encouragingly of the future for bands, emphasizing the responsibility of band leaders for gains to be made. Dr. Goldman is the founder of A. B. A.

U. of Mich. Band To Play District Band Contest

Dr. William Revelli will again set a new and wonderful precedent with University Bands when he conducts his famous University of Michigan Band in concert before the band members and directors at the District Band Contest to be held at Elmhurst, Illinois on the afternoon of April 11th.

Dr. Revelli, who is this year's President of the American Bandmasters Association, will take his band on a spring tour starting April 6th and ending April 11th. The tour will include Sturgis, Michigan; Gary, Indiana; Pekin, Peoria, La Salle, and Elmhurst, Illinois.

U. of Illinois Band To Take Concert Tour

University of Illinois Concert Band, under the direction of Mark H. Hindsley, will make a "good will" concert tour this spring, highlighted by a concert Apr. 27 in Orchestra Hall, Chicago.

Other Illinois towns included in the tour are: Arlington Heights, Apr. 26; Joliet, Apr. 28; Seneca, Apr. 28; and Kankakee, Apr. 29.

At Joliet, the band will play before a morning assembly of approximately 4,000 students at Joliet High School. The Chicago program is being sponsored by the Illini Club of Chicago and the University of Illinois Alumni Association.

Lt. Col. Santelmann To Supervise All Marine Bands

Headquarters Marine Corps has recently announced that Lt. Col. Wm. F. Santelmann, A.B.A., Leader of the Marine Band, Washington, D.C. is to assume a new role in the conduct of all Marine Corps Bands. This new additional duty will put the popular military bandmaster in a position as direct advisor to the Commandant of the Marine Corps in all matters relative to music in the Marine Corps.

In his new duties as Supervisor, Marine Corps Bands, Lt. Colonel Santelmann has been charged with the responsibility of supervision, inspection, personnel assignments and the standardization of musical proficiency throughout the Marine Corps. Up to this time, Colonel Santelmann's sole responsibility has been the leadership of the Marine Band. The bandmaster will be assisted in his new duties by a Warrant Officer.

This marks the first time Marine Corps Bands have been under the jurisdiction of an officer whose entire career has been devoted to music.

It is tentatively planned for the Colonel and his inspection party to make a tour of the east coast Marine Corps bases in the near future.

Goldman To Act As Guest Conductor At De Pauw

DePauw University will be the center of attention in Indiana band circles when Dr. Edwin Franko Goldman conducts the DePauw University Band in concert at 2:00 p.m. on April 25th. Dr. Goldman will be on campus for three days, during which time he will rehearse DePauw's sixty-five piece concert group, present a chapel program for the student body, stage a public rehearsal for the benefit of visiting band directors and students, and conduct a formal concert.

On Saturday morning, April 25th, all high school band directors and students in the state of Indiana are invited to be the guests of DePauw at an open rehearsal in Bowman Memorial Gymnasium. The rehearsal will give Indiana Band Directors an opportunity to watch the Dean of American Band Directors in informal action as he drills an outstanding college band in marches of his own composition and symphonic selections that he will conduct on the afternoon concert.

A few weeks ago a questionnaire was sent to 346 leading Colleges and Universities in the United States to determine the cooperation that could be expected in the search for players in "The First All-American High School Band" which is to be featured in the picture "The Big Brass Band" to be produced by Jesse L. Lasky. The extent of cooperation is summarized as follows:

1. Aid in Conducting Preliminary Auditions

1,500 highly trained members of College Music Faculties offer to conduct Preliminary Auditions on their college and university campus. They require no remuneration for these professional services. Their out-of-pocket expenses (telephone-postage-etc.) averages \$3.50 per man.

2. Scholarships offered members and alternates of the First All-American High School Band

Approximately 90% of 346 leading colleges and universities offer a rich array of scholarships. The average value per scholarship (four years) is \$720.00 and 430 are offered. The total value is \$309,600.00.

3. The United States Military Academy at West Point will accept into its famous Band several members of the First All-American High School Band who satisfy military enlistment regulations.

90% of the Colleges and Universities responded to the questionnaire. For future news and pictures of both "The First All-American High School Band," and the picture "The Big Brass Band," read the School Musician each month. Students and directors everywhere will receive plenty of advance notice when the search for the members of the band starts.



Crossed slides and poised Majorettes is the order of the day as the Miami High School Band gets ready to salute the A. B. A. members when they attend the 19th annual session in Miami, Florida in March.

American Bandmasters Association 19th Annual Held In Florida Will Be Recorded As Greatest

The nineteenth Annual Session of the American Bandmasters Association will go down in history as the greatest session that has ever been held by this greatest of all band director groups. Dr. William Revelli, director of the famed University of Michigan Band is the 1952-53 President.

Group to Tour Florida First

Before the 1953 annual convention of the American Bandmasters Association convenes in Miami, the seventy members and their wives will form a cavalcade in Gainesville, Florida, and travel down the center of the state together.

All of the delegates are slated to meet in Gainesville on the third of March. That afternoon they will meet in rehearsal with the famous "Gator Band", preparing for a public concert on the campus of the University of Florida that night.

Leaving the next morning by their automobiles or busses, the entire party will drive to Silver Springs for a short sightseeing tour of the famous spot. Later in the morning, the entourage will hear a special concert by the DeLand High School Band, John Heney, directing.

During the afternoon, the party will be the guests of Cypress Gardens, and will view a special watershow. From the Gardens, they will move on to Bok Tower, as the carillons will sing out a special American Bandmasters Association concert. The Lake Wales High School Band will play host to the delegates, as bandmaster, Otto Kraushaar, has prepared a concert in their honor.

On Thursday morning, the party will then travel the remaining miles into their convention city, Miami, traveling through the famous citrus, cattle, and winter vegetable belts of Central Florida. The nation's top musicians will use Miami's Alcazar Hotel as their headquarters for the three day gathering.

Miami Site of Official Meetings

The members of the American Bandmasters Association, who will meet for their 1953 convention in Miami, with the University of Miami acting as host, have scheduled three full days of activities between March the fifth and the seventh.

Gathering together in the Carnival Room of their headquarters hotel, the Alcazar, at 2:00 p.m. Thursday, the delegates will hear a short concert by a University of Miami woodwind quintet under the direction of Dr. Thomas Collins. Following the concert, the A.B.A. president, Dr. William Revelli of the University of Michigan, will preside over a business

session. The annual formal banquet of the musicians, sponsored by the Orange Bowl committee, will be held that night at the hotel, with composer Paul Yoder of Glenview, Illinois, acting as toastmaster. A musical program will be presented by the University of Miami School of Music, featuring the Junior Opera Guild, Arturo Di Phillipi, director, and Jean Bedetti's string ensemble.

Friday morning will find the delegates meeting for another business session, and also rehearsals in the Bayfront Park bandshell, the Dade County Auditorium, and Miami Senior High School. There will be a symposium that afternoon at the Alcazar, with Sandy Smith of Milwaukee as chairman. Karl King of Ft. Dodge, Iowa, Everett A. Moses of Daytona Beach, Russell Henegar of Sioux Falls, South Dakota, James A. Melichar of Cedar Falls, Iowa, and Joseph Bernheim of Sherwood, Wisconsin will discuss "The Future of the Municipal and Industrial Bands".

On Friday evening, at 7:45 p.m., there will be a public concert at Bayfront Park featuring the band of Caesar LaMonaca and the University of Miami Symphonic Band, with the members of the American Bandmasters Association guest conducting.

Lt. Colonel William Santelmann of the U. S. Marine Corps Band of Washington, D.C. will chairman a symposium on Saturday morning at the Alcazar. The topic will be "The Band's Music," and the speakers will represent all fields of band work. Composer, Vincient Persichetti of Philadelphia; Ralph Satz of New York and Arthur Hauser, publishers; New York Municipal Band Director, Dr. Edwin Franko Goldman; Lenoir, North Carolina high school conductor,

James Harper; Oberlin University bandmaster, Arthur Williams; and Milwaukee industrial bandsman, Joseph Bernheim will participate in the panel. During the morning, there will be further rehearsals in the Dade County Auditorium.

At high noon, the delegates will begin an extensive sightseeing tour of the Greater Miami area, and will lunch at the Student Club on the campus of the University of Miami. The last official function of the American Bandmasters Association Convention will be a public concert at the Dade County Auditorium Saturday night at 8:00 p.m. featuring the Greater Miami high school All-Star band and the University of Miami Symphonic Band under the batons of some of America's greatest conductors. There will be no admission charge and the public is cordially invited.

Forest L. McAllister, Publisher of The School Musician is the Official Coordinator of publicity for the ABA. In addition to press releases, a schedule of TV and Radio interviews were to have been arranged for the various dignitaries of the association.

U. of Mich. Glee Club To Appear on "Toast of Town"

Six concerts were scheduled by the University of Michigan Men's Glee Club in a between-semester's tour.

The 44-member group, under the direction of Philip A. Duey, appeared in Monroe, Mich.; Milwaukee, Wis.; Ottawa, Ill.; St. Louis, Mo.; Fort Knox, Ky.; and Cincinnati, Ohio.

The club traveled by bus and private cars. During spring vacation, the men will give a concert in Pittsburgh and visit New York City for a television appearance, April 12th, on Ed Sullivan's "Toast of the Town" program.



The photograph is an aerial shot showing the bands in the "HI-GRADS" position in honor of the alumni.

Twelve Western Michigan high school bands joined the Ferris Institute Marching Band on October 18 at Big Rapids, Michigan for the annual Homecoming football game. These bands took part in the parade and also maneuvered and performed during the half-time. Nicholas L. Sabia planned the show.

Jeanne Doustiel Wins Violin Contest and New Instrument

Nat Milstein gave a beautiful performance of his artistry at the Music Hall of the Cleveland, Ohio Public Auditorium recently and as always had a very enthusiastic and appreciative audience.

One of Cleveland's radio stations WJW conducted a Violin Players Contest during the weeks prior to Mr. Milstein's concert. There were approximately 75 contestants. The contest received a great amount of interest and was discussed widely by all Cleveland radio listeners.

Miss Jeanne Doustiel 17, of 27751 Lake Shore Blvd., Euclid, Ohio student of Joseph Knitzer won first prize. Her award was a genuine beautiful and high priced Ernst Heinrich Roth Violin with fine sterling silver mounted Pernambuco Bow and beautiful Case donated by Mr. Roth of Scherl & Roth, Inc. Nat Milstein presented Miss Doustiel with the award during the concert's intermission and the young lady received great applause from the audience. Other winners of the contest, Betty Bennett, 8074 Brookside Rd. Brecksville, Grace McDonald, 860 Helmsdale Rd., Cleveland Heights and Linda Sneed, 5214 Stanley Avenue,



Miss Jeanne Doustiel (17) receives her beautiful new Ernst Heinrich Roth Violin from Nat Milstein, famous concert violinist, after defeating 75 contestants in competition.

Maple Heights previously were presented wrist watches.

Perhaps other manufacturers will follow Mr. Roth's idea in presenting outstanding string contestants with beautiful new instruments so that they can continue to advance the cause of good string music among the youth of America. Mr. Roth is to be congratulated for his generosity and foresight.



On the afternoon of November 22nd, the University of Illinois Band, saluted one of its most famous Alumnus, Glen (Rusty) Cliffe Bainum, director of the Northwestern University Band who is retiring after this year. They spelled out his famous nickname "RUSTY" while playing, "For He's a Jolly Good Fellow."

Suggestions Needed For 1953 Mid-West National Band Clinic—Petersen

Here are four vitally important problems for the 1953 Mid-West National Band Clinic on which we will appreciate your help:

1. Where can we write to get information concerning the best school band in Mexico? Each year 6 outstanding bands appear at the Mid-West and this year we want to include the finest school band from Mexico. Have you any suggestions to offer?

2. Each year we have 15 clinicians, for an hour clinic each. Won't you please send the name and address of the most outstanding Clinician you have ever heard?

3. The two Guest Soloists, Rafael Mendez and Sigurd Rascher, were such "hits" with the Canadian Band and the VanderCook Band at the 1952 Mid-West that we would like to have a sensational soloist with each of the 6 bands at the 1953 Mid-West. Please send the name of the most outstanding soloist with whom you are acquainted.

4. Besides giving the information concerning the Mexican Band, won't you please send the name of the most outstanding school band you have ever heard that has not already appeared at the Mid-West? We will appreciate names of Superior Bands from the West, South, North, and East, as well as from the Mid-West.

Please send this information as soon as possible to Lee W. Petersen, Executive Secretary, Mid-West National Band Clinic, c/o VanderCook College of Music, 1655 Washington Blvd., Chicago 12, Illinois. All bands and clinicians should be selected within the next 60 days so rush your information in now. The 1953 Mid-West National Band Clinic will be held at the world-famous Sherman Hotel in Chicago on Thursday, Friday, and Saturday, December 10, 11 and 12.

Bainum Honored at Annual U of I and NW Game

Glen Cliffe Bainum, Northwestern University band director for 27 years, was honored on the afternoon of Nov. 22 at his alma mater, the University of Illinois. He received his degree from Illinois in 1913.

Noting that Bainum, one of the nation's most distinguished college band directors, is to retire after this year, the Illinois band spelled out his nickname, "Rusty," while playing "He's a Jolly Good Fellow," and then formed an interlocking "NU and UI" while playing "Our Director" and singing a special verse honoring Bainum.

The Northwestern director was then called on to conduct the Illinois band in an excerpt from his own arrangement of Don Gillis' "Frontier Town." Bainum also had his own Northwestern band, present.

Bainum was the first man to hold the post of assistant director to the world-renowned school band leader, A. Austin Harding, director-emeritus at Illinois, who retired several years ago. Director Harding, who was on the sidelines has often kidded Bainum as being "the best drummer I ever had."

Now director of the Illinois bands is Mark H. Hindsley, and his assistant—present successor to what once was Bainum's job—is Everett D. Kisinger, who is in charge of the great Illinois football band.

Dr. Frank Simon Accepts New Teaching Post

Dr. Frank Simon, known from coast to coast as one of America's greatest band directors has accepted the post of Director of Band Department, Cincinnati College of Music which is celebrating its 75th Anniversary this year. Dr. Simon expects to enlarge the department and to develop several new courses of study for his new College.



A National Nonprofit Educational Society

MUSIC CAN SOFTEN ROCKS

We all agree with Congreve when he said in his famous "Mourning Bride," Act I, Scene 1, that "Music hath charms to soothe a savage beast, to soften rocks, or bend a knotted oak," but do all music educators open all available doors of help and encouragement to their students? The 3-M society is a new medium which is being accepted on a national scale as a valuable adjunct in encouraging students to do their best in vocal and instrumental work.

FIVE STATES REPRESENTED

The last five Modern Music Masters charters to be issued before going to press went to schools in five different states: Florida, Indiana, Maryland, North Carolina and South Carolina. These schools include Miami-Edison Senior H.S., Miami, Fla., Harry K. Carney and Robert A. Lawrence, co-sponsors; Central H.S., Fort Wayne, Ind., E. H. Stoden, sponsor; Ellicott City Jr. H.S., Ellicott City, Md., Lois M. Rogers, sponsor; Albemarle H.S., Albemarle, N. Car., Paul B. Fry and Spencer B. Hatley, co-sponsors; Sims H.S., Union, S. Car., Edward W. Lumpkin and W. E. Gibbs, Jr., co-sponsors.

WATCH CITY H. S. INITIATES

According to David C. Miller, historian, twelve new members were initiated recently into the Elgin High School (Elgin, Ill.) chapter of the 3-M society. An impressive candle-light ceremony was used. After photographers had taken pictures for the high school and city papers, a short program was presented. Marilyn Kopping played an accordion solo; Robert Zirkel favored with a vocal solo, and Fred Wyman with a saxophone number. A vocal trio, Gwen Kautz, Marilou Westbrook and De-

lores Schneider, closed the program. E. A. Hill is faculty sponsor of this active chapter.

MEET YOUR EXECUTIVE SECRETARY

The next general meeting of the Music Educators National Conference will be held in Buffalo, N. Y., from Feb. 27 to Mar. 3. In the exhibit hall will be a 3-M display manned by Frances M. Harley, executive secretary to the national staff. Here is a chance for music educators to secure first-hand information about the society and to examine descriptive literature, emblems, charters and membership cards.

BAND DANCE FEATURES 3-M

Approximately 200 guests, all attired in formal dress, recently attended the annual Mullens H.S. (Mullens, W. Va.) Band Dance, at which time five new members were initiated into the school's Modern Music Masters society. At present the chapter is open only to band members, but this restriction will soon be lifted to include any outstanding music student, according to Lewis J. Kaman, faculty sponsor and band director. New members initiated include Virginia Farmer, La Vere Meadows, Emma Pomeray, Stanley Pritchard and Carolyn Thrasher. Janet Graham, historian of the school's 3-M chapter, is head drum major and first chair oboist in the Mullens band.

CORRESPONDENCE INVITED

Music educators desiring copies of the Society's constitution, charter application blanks, or other informative material dealing with the establishment of Senior or Junior chapters at their schools, should send all requests to Alexander M. Harley, national president, Modern Music Masters, P. O. Box 347, Park Ridge, Ill.

Paul Lavalley To Guest Christian H.S. Band

Paul Lavalley will be guest conductor of the Grand Rapids, Michigan Christian High School Band—in the Civic Auditorium Concert on April 17th. This band has been making quite a habit of taking first honors wherever it appears. It has won the

reputation of being the outstanding PRIVATE high school band in the country.

Tommy Hohstadt, 18-year-old trumpet virtuoso from the Eastman School of Music will be soloist. Tommy has made a name for himself already on radio and TV, as soloist for Horace Heidt and on the concert stage. He won a scholarship to the Eastman school this year.

G. W. Blanks Killed In Auto Crash In Mich.

It is with regret that we learned recently that Gil W. Blanks, outstanding Band Director of the Blissfield High School Band, Blissfield, Michigan, was killed in an automobile accident in Michigan last summer.

Mr. Blanks was well known as a



writer of magazine articles. Several were published in THE SCHOOL MUSICIAN. He was a champion of his students and faculty, for there never was a moment that he wouldn't have their best interests at heart.

His contributions to his school and community will always be an inspiration and a goal for those who follow. Blissfield is a better place in which to live because Gil W. Blanks lived there.

NAMM Plans Local Help During National Music Week . . . May 3 to 10

The National Association of Music Merchants (NAMM) plan to assist local authorities and school personnel this year in celebrating National Music Week, May 3rd to 10th. "It is the aim of the association," says Mr. William Gard, Executive Secretary of NAMM, "to make the American people more conscious of the value that music plays in the lives of the individual, the family, the school and the community."

NAMM will again distribute beautiful posters calling attention to National Music Week. Copies will soon be available to schools, churches, and other interested organizations, through local music merchants who are bona fide members of NAMM. If a poster is not available through your local merchant, then write to NAMM, 28 East Jackson Blvd., Chicago 4, Illinois for advice.

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

EXCLUSIVE STORY

Naomi Zarbock To Tell Story Of Her European Tour With Twirling Baton

Starting with the April issue of the School Musician, Miss Naomi Zarbock, will give an exclusive account of her three weeks tour as the baton twirler of the Hardin Simmons University Cowboy Band of Abilene, Texas.

Miss Zarbock, an attractive 19 year old sophomore at the University was chosen by Mr. Marion McClure, director of the band to twirl with the



Starting in the April issue, Naomi Zarbock will tell the exclusive story of her European tour with her twirling baton.

group on the history making USO tour which took his band to Germany, Italy, France, England, and Iceland, from December 20th to January 10th.

In her story, Miss Zarbock will tell of the preparations that were necessary for foreign travel. The excitement of clearing customs, the plane trip, and the arrival at a foreign port. She will discuss what twirling she saw in evidence in Europe, the reaction of the people to American twirling, and of the reception by the Servicemen. Many interesting pictures and incidents will be shown and discussed in her series.

Every baton twirler in America will want to read this young college student's story, for it is indicative of the future potential that awaits every hard working twirler today.

Paramount, Cal., Site of National Open Contest

A National Open Baton Twirling Contest will be held at Paramount, California on Saturday March 14th according to Mrs. Audry J. Ruble, chairman.

There will be 16 separate classifications ranging from the Pee Wee Class (Under 6 years of age) to the Senior Class which is for contestants over eighteen. In each case, the boys and girls divisions will be judged separately.

Contestants will be judged on the basis of the official NBTA rules and regulations. Judges for the contest will be: Gloria Griffiths, Janet Triggs, and Bob Roberts. Trophies, medals, and lighted batons will be the prizes.

The contest will be held from 10:00 AM until all contestants have twirled. The place of the event will be Paramount Park, Paramount, California. For further information concerning this contest, write to Mrs. Audry J. Ruble, 16617 Eureka Ave, Paramount, California.



Proud, distinguished and efficient are adjectives that best describe Francis Burke, Drum Major of the M. S. J. Band at Rutland, Vt.

Sonie Rogers, Patricia Genin, Win National Majorette Championships

Champion majorettes representing forty-one states gathered in St. Paul, Minnesota, on February 1st to vie for the highest title in twirling—THE NATIONAL MAJORETTE CHAMPIONSHIP.

Sponsored jointly by the Saintpaulites and the National Baton Twirling Association, the contest drew over one hundred majorettes. Patricia Genin, St. Paul, Minn., captured top honors in the junior division with Sonie Rogers, Watervliet, Mich., winning the senior title. Over \$1,000.00 in cash was awarded to the winners.

RESULTS—JUNIOR DIVISION—

1st, Patricia Genin, St. Paul, Minn.; 2nd, Lucylee Neiswander, Adrian, Mich.; 3rd, Barbara Kurucz, Cudahy, Wis.; 4th, Carolyn Ford, Zionsville, Ind.; 5th, Jo Ann Riss, Detroit, Mich.; 6th, Sharon Scanlan, Dayton, Ohio; 7th, Gyl Johnson, Colona, Mich.; 8th, Roberta Caswell, Palo Alto, Calif.

RESULTS—SENIOR DIVISION—

1st, Sonie Rogers, Watervliet, Mich.; 2nd, Jane Meece, Aurora, Illinois; 3rd, Joan Hillegonds, Flossmoor, Illinois; 4th, Shari McKim, Rocky River, Ohio; 5th, Marlene Lazarz, Minneapolis, Minn.; 6th, Nancy Allan, Minneapolis, Minn.; 7th, Joan Posekany, Omaha, Nebr.; 8th (tie), Irene Sinchaski, Binghamton, N. Y., and Judy Weishaar, Racine, Wis.

NEWS AND VIEWS FROM ACROSS THE NATION

MINNESOTA—In St. Paul, majorettes attending the National Majorette contest, held early this month, received an extra thrill when John Wilson Gregory, Executive assistant to Movie Producer Jesse L. Lasky, paid a surprise visit.

TEXAS—In Corpus Christi, plans are being completed for a state wide NBTA twirling clinic to be held at Del Mar College there. Those interested should contact: Mr. O. K. Anderson, Del Mar College, Corpus Christi.

WISCONSIN—Dates have been announced for the 4th annual National Baton Twirling Jamboree summer twirling camp. They are July 22nd through 25th. Majorettes desirous of full information should contact NBTA National Headquarters, Box 266, Janesville, Wis.



Alta Berg
Red Lion, Pa.

MEET YOUR WORLD CHAMPIONS

By Eddie Sacks
IBTF ADVISOR

One of the World's Outstanding Majorettes of this era is Miss Alta Berg of Red Lion, Pa., who won International fame by sweeping both the one and two baton Senior World's Championship titles.

Pert Alta, blue-eyed and trim began twirling in the first grade of school. After entering local and state competition, Alta won every big national one and two baton contest in the land before becoming the World's Champ.

Alta attributes her two-baton ability to an incident in 1946, when she broke her right arm while roller skating. Being right handed, Alta was forced to learn to twirl professional style with her left hand in order to fulfill her twirling engagements. This twirling ambidexterity is a highlight in all of Alta's intricate one and two baton routines.

Before each contest to conserve energy, Alta reduces her practice time, which otherwise totals many hours a day. During the school term, the practice periods of one hour in the morning, one hour in the afternoon, with an additional two hours in the evening, are necessarily concentrated into intensive workouts.

Miss Berg claims she does better work when a large crowd is watching. The largest crowd she remembers performing before was at the World's Champion Philadelphia Eagles Football Game.

Alta has had her share of miscues in which her "the-show-must-go-on" spirit was strained. "I was twirling one night and while doing a spin around my finger, the large end of the baton cracked me in the mouth and broke a tooth. I held the broken part in my mouth until I finished the act and then did another show."

Miss Alta Berg, a member of the International Baton Twirling Foundation (IBTF) is also a member of

The Twirling Workshop

By Floyd Zarbock
Twirling Drum Major,
U. of Mich.

Send all questions direct to Floyd Zarbock, 707 Oxford, Ann Arbor, Michigan.

Every year in the early spring, nearly every state offers district and state contests for bands, soloists, ensembles, and baton twirlers. The contestant should become familiar with both "school contests" and "other contests." Both types of contests can be beneficial in many ways, if the contestant understands them.

A contest that is organized by the school is considered to be a "school contest." One that is not organized and run by the school is commonly known as an "other contest." Such contests as the Saint Paul Winter Carnival, Chicago Tribune Music Festival, and the South Milwaukee all of which hold a twirling contest in conjunction with other festivities, are considered to be "other contests." You are probably aware of the fact that there are more "other contests" than "school contests."

One of the most important benefits derived from contests is that they give you an opportunity to be criticized by some person other than your immediate friends. At contests this individual is referred to as a judge. The judge should be a person who is competent and who has a working knowledge of twirling. If the judge was a former champion twirler, he should be capable of adjudicating proficiently all twirlers. The judge is only one person, however, and when he writes down criticism, remember that it is only one person's opinion. You as a contestant should want his criticism. If you do not place in the contest, you still have the criticism that you sought in the first place. Do not disregard the comments of the adjudicator, but rather analyze them, apply them to your twirling, and feel, as you too will realize, that the criticism was constructive and in the long run very beneficial.

Another benefit derived from contests is that they give you, the contestant, an opportunity to compare

(Turn to Page 31)

the distinguished twirling Hall of Fame and will go down in history as an all time great in the twirling field.



Here are identical twin Drum Majors of the Lenoir, S. C. High School Band. Mr. James C. Harper, their director, says one is Shirley, the other is Barbaree. He is not sure which is which. He does know though that they are both of the Prestwood family.

New Mexico State Fair State Fair Jamboree

Word has been received from John Large that the New Mexico State Fair, Albuquerque, N. M., will again sponsor a gigantic Baton Twirling Jamboree. A fine twirling school will be held on Sunday, September 27th. The next day will see the big contest where some of the countries best twirlers will vie for honors. Demonstrations of outstanding twirlers will be given on both evenings.

For further information on this 4th Annual Baton Twirling Jamboree, write direct to: John Large, Twirling Jamboree Director, New Mexico State Fair, Post Office Box 1693, Albuquerque, New Mexico.



The Lexington North Carolina H. S. Band is sure proud of their mascot. She is 3 year old Bonnie Anna Wagner, who entertained the fans at half-time football shows.

ROUTINE STOP-WATCH BLUES

By Maynard Velier
IBTF Advisor

During the course of the history of baton twirling contests, time limits given the twirler to exhibit his talents have varied. There have been contests where as much as fifteen minutes was allowed to each contestant. However, due to the large number of contestants entering contests today, and due to the little different approach used today in presenting the variety and difficult tricks, the general time allotment is three or three and one half minutes. It is this three or three and one-half minutes that I would like to discuss with you. At one time a twirler's total number of tricks or moves were the dominant factor in a contest. With so many good, schooled twirlers today, all possessing a big repertoire of tricks, we have moved into a period in which a twirler selects his BEST tricks and arranges them in his own style and presents them in the time allotted. When we mention a time limit in a contest, we must use an accurate means of computation so we resort to a stop watch. Here we confront our first problem. Some contest rules suggest and some even require the twirler to use an opening salute. A salute is a salutation and, in general, is an unwritten law that a twirler do this before going into his routine. Most well-run contests mention in their contest rules that the twirling time begins after the opening salute. In checking many score sheets, I find that judges have mentioned several times that the contestant did not hold the opening salute long enough. Is the contestant to blame? Many of them are never told just when their twirling time begins and therefore they spend as little time as possible on the salute so as to conserve time for their twirling routine! Assuming the allotted time is three minutes.—A twirler may use as much of this time as he sees fit. I have judged contests where a twirler was required to twirl at least two minutes of the allotted time. This presents another problem that has not been given too much consideration up until this time, but both contestant and judge are realizing the importance of actual twirling time consumed. You and I have attended contests where the winner won with a so-called Short Routine. Some judges are able to catch this and take it into consideration and others, so imbedded in their work, do

Learn to Twirl a Baton Be a Champ. We'll Show You How

A MONTHLY FEATURE
By Don Sartell

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Every advanced routine should include at least one or two advanced rolls. While elbow and shoulder rolls seem to hold the current spotlight, many champs still rely upon the "Back Roll" to add that extra flash to their routines.

Back Roll

The "Back Roll" can be done in a number of different ways. As shown in illustration (1), it can be accomplished by making a release from a "Cradle" position after first executing

a basic horizontal wrist twirl in right hand.

It is important that you twirl the baton with sufficient speed to create a natural momentum so that baton will continue to revolve after release is made. Arch your back by bending forward as shown in ILLUSTRATION (2). Make catch with left hand as shown.

The "Back Roll" can be used for both contest and show routines. It is considered a difficult trick.

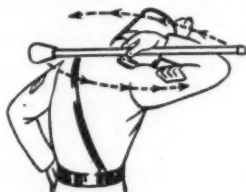


Illustration (1)

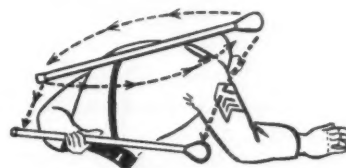


Illustration (2)

not realize that the routine was one minute or so short, even though he might have caught it under the score sheet caption "Number and Variety of Tricks". Judges are only human and can err, but this pitfall can be remedied by having a second timing judge. His duty will be to clock the twirler from the time he does his first trick to the time he does his last one. This judge should be placed at a point near the regular judge but not with him! At the end of the routine, he will transmit the time consumed and this time should be marked on the score sheet. At the 1952 World's Championship Contest we used one judge as a routine timer and it was surprising to see the differences in lengths of routines done in the allotted three minutes. A judge cannot use this as a total criterion as to how many tricks a twirler did, but assuming that there are three top twirlers all twirling fast, all doing a no repeat routine, it can help him to a more accurate conclusion. It is almost impossible for a judge to count tricks accurately and give due consideration to other captions as well. Now I don't mean to convey the idea that because a twirler's routine is fifteen, twenty, or even thirty seconds shorter than another's routine, that the twirler with the longest routine is the better, as this in many cases is not true! But remember too,

(Turn to Page 33)

TWIRLERS Rudiments Win Contests



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*The Percussion
Clinic*

By Dr. John Paul Jones

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 221 1/2 Broad St., Albany, Ga.

The long period of parade and field marching is again behind us and nearly all bands are now looking forward to a good concert season. True, some bands are developed on a purely "marching" basis with little, if any, thought on concert work. I believe these bands are missing a wonderful part of band work. In quite the reverse style it was my pleasure to direct a high school band for several years and we never did march on the football field but our concert work was "tops." The only time we ever marched, except in the usual street parades, was in a regional contest with a second division rating. I think the reason for such a good showing with such little experience was due to the good, thorough knowledge of music fundamentals.

Too often we yearn to play our drums like a Krupa, Hampton, Cole, McClintock etc. yet we fail to realize the years of study and the continuous study necessary to reach the top. It is this study and conscientious effort that spells the difference between a top performance and the average.

Now what does this mean to the school drummer? It means that we are never, and can never be, good enough! As we increase in our ability and understanding we also increase our level of standards and it may be that too many of us are thinking we are good because our standard is low. This is one of the great advantages of the contest-festival. We are able to see, hear and mix with other drummers from other localities. We learn what they are doing, the progress they are making and from this we should find our short-comings and thus be able to raise our own standards.

Interpretation

An interesting inquiry comes regarding interpretation in the drum section, reading in part: "... my drummers have been judged as lacking in interpretation. Now I may be ignorant but how can a drummer "beat" interpretation? Seems to me it is pretty much the same. Maybe this is because all the drumming I have had I had to pick up when I started teaching."

Of course, the great fault here (as in too many cases) the young teacher just going out into the music field is going without a complete background or foundation. And unfortunately the fault goes back to

college administration in not providing adequate teacher training in the instrumental field. However, perhaps the majority of instrumental teachers enter the field without knowing the four instrumental families completely and must then study and learn of the percussion the hard way.

Back to the question—interpretation in drumming. This is just as possible as with any other instrument, taking into consideration the limitations of the instrument as must be done with any other instrument. No one would expect a snare drummer to phrase a delicate melodic line as would a clarinet, flute or cornet. The drummer deals in rhythm completely. He can enhance the part by following the dynamics of the melody or lead part when playing the rhythmic accompaniment.

For example: suppose the melody line has a series of eighth notes in which the first, third, fifth etc. are accented. The accompanying rhythm will also as a rule follow the same accentuation depending on the total balance and blend. By no means will the drum bang out a double-forte just because a note is marked with an accent sign.

Again, follow the melody line generally. If the melody runs up the scale let the drum accompaniment gradually increase in power as the top of the run is approached. Conversely, as the melody goes down decrease the power. In syncopated rhythms let the off beat be accented slightly, and I might add—delicately. The bass drum can play a wonderful part in this accentuation and the accented beats will be far more effective if the other beats are played softer than most bass drummers play. You know, too often the band becomes a bass drum concerto with band accompaniment.

The drums should follow accurately the crescendo and decrescendo markings and if this simple procedure is followed the drums will have little trouble in playing with interpretation equal to the balance of the group.

There isn't a band in the United States which can, through the other instruments, overcome the loud,

boisterous playing of the drums. Because the drum tone is entirely different from that of any other type of instrument it is like the piano—a little bit goes a long way.

Finally, I would like to impress on school drummers that loud playing is no sign of brilliance! In my years just out of high school I trouped with several show bands and we played loud, fast and furious but I soon learned it wasn't the music which attracted the people—it was that unusually loud noise! If the band is doing a bally-ho stunt O. K. but if a fine musical performance is the object then the percussion must play with all the precision and nicety becoming a finished performance. It can be done and is being done by the better percussion sections.

I wanted to discuss solos and their selection but space will not permit so look for this next time.

The Band Stand

(Starts on Page 16)

Treasurer, Charles E. Minelli, Director of Bands, Ohio University, Athens, Ohio, indicates that the VOLUME OF PROCEEDINGS — 7TH NATIONAL CONFERENCE was to be mailed to all 1953 paid members by February 15th. If you are one of those who has not paid his 1953 dues or who has allowed his membership to lapse, plan now to secure this most valuable publication on the college music level by sending your dues of \$5 direct to Charles Minelli. The annual dues for Associate Membership are \$10.00, open to members of the music industry who qualify for membership in the Music Education Exhibitors Association.

Our Secretary-Treasurer also reports that his office has on hand a number of copies of the 1949 and 1950 Volumes of Proceedings which may be had upon payment of \$5.00 per copy direct to Charles Minelli, Ohio University, Athens, Ohio. Here is a chance to complete your library if you missed these important publications.

The Twirling Workshop

(Starts on Page 28)

your twirling with other students' twirling. Sometimes when you learn new movements, you find that they are quite jerky, and if you see other people doing the same movement as you are attempting to do, and that they are apparently having no difficulty with the trick, you may be able to observe what you are doing wrong and correct the error yourself. Also, if your twirling is not progressing as rapidly as you would like to have it, other twirlers may be able to give you some helpful hints as to how you might help yourself. Therefore you not only have an opportunity to compare your twirling at contests,

but you also have a chance to meet other people and make new friends.

All through life you will have to meet and work with people. Therefore it is very important that you learn at an early age how to conduct yourself when before an audience. Most contestants are a little nervous prior to their performance. They say that all good performers have what is known as "butterflies" or an upset stomach just before they are to appear and so if you too feel ill at ease do not be alarmed. The more appearances you make the more self confidence you will acquire. Self confidence is an attribute that will be of value to you throughout your life.

We would like to encourage you to enter contests. Before you enter a contest, however, be sure you know

the rules of the contest and the various points that you will be judged on e.g., smoothness, speed, originality, etc.

In our next "TWIRLING WORKSHOP" we plan to discuss the various types of score sheets and how they might be improved.

Again may we encourage you all to continue to send in your suggestions and problems.

Music Pen Pal Club

(Starts on Page 22)

master Paul Lavalle.

New Members

Here are the new members who wish to receive letters from all members of our Music Pen Pal Club:

Sylvia Baker, (trombone), . . . R.R.

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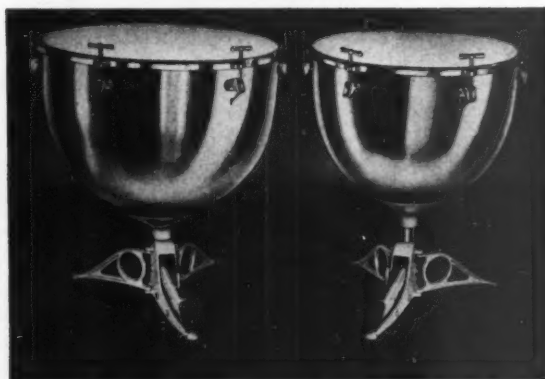
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Box 169 . . . Raymond, Washington.

Leonard Lamb, (drums), . . . 484
Labond, St. Paul, Minnesota.

Janie Manninen, (piano), . . . 345
West Conan St., Ely, Minnesota.

NOW . . . All of you regular members . . . please take pen in hand and drop these seven new members a line and welcome them into the club . . . Any teenager in the country is welcome to write these new members

also whether you have joined the club or not. Why not ask them if they are entering a contest this year, and if so what they intend to play. . . . Keep your letters flowing . . . See you in April.

Gary

Bethlehem Bach Choir Festival Set . . . May 14-16

Artistic blending of 190 voices of the internationally-acclaimed Bach Choir of Bethlehem, under the direction of Dr. Ifor Jones promises a galaxy of impressive church Cantatas for music-lovers who will attend the 1953 festival in Packer Memorial Church.

This year's program will be held May 14-16 and May 22-23.

Choir Attendance

(Starts on Page 17)

must:

1. Be sincere

An agnostic may have a good musical performance, but it is only one with a deep religious feeling and purposefulness that brings forth the warmth of the musical message. It is well that the choir members, for the most part, are people who are trying to serve their church by helping in the choir. They do not take kindly to one who does not feel the importance of a religious conviction.

2. Be a musician

One cannot fool children or people as to his ability. One must constantly be a student of his field. An instrumentalist has the musical background to carry out musical conceptions. He can, through reading and advice acquire the vocal knowledge he needs to be a good choral director.

3. Be personable

One must project his friendliness and genuine pride and enjoyment to have the opportunity to conduct the choir.

4. Be tactful

With being personable, the director must have tact and diplomacy. There are prima donnas in every choir. Their temperaments must be respected and dealt with.

5. Have a sense of humor

This attribute will carry one through many a grim situation. It is one of the most valuable assets to a musical director.

These are but a few of the considerations with which to hold a choir together. This article hasn't included rehearsal techniques or organization, or many other aspects. It would be much too long to include all these in one article. However, there are so many fine things already written. One of the best aids is the "Guideposts for the Church Musician" edited by Paul Swarm at Decatur, Illinois. This includes organizational helps, reference materials, training suggestions, and other valuable hints to the choir-master for any denomination. For other suggestions, each church denomination has reference materials for music of their respective services. The ministers usually receive this material and will be glad to save this information upon request. The choral section of *The School Musician* is another excellent reference for choir directors as well as school choral instructors.

Directing and maintaining a choir is no small job, but it is a wonderful challenge and the best personal association one can have. It is a job one can't work only on rehearsal

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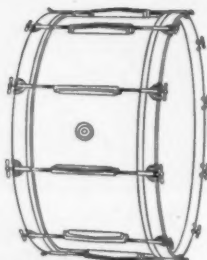
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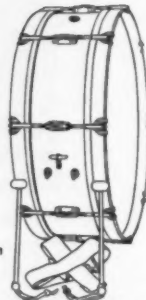
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nights and Sundays, but he must keep in personal contact with his choir members, be interested in their interests, be concerned when they are ill, and remember birthdays and anniversaries. But this can be pleasant, too.

There is one sure thing—if you are enjoying and looking forward to your weekly meetings with the choir, you can just bet the choir members are too!

Routine Stop-Watch Blues

(Starts on Page 29)

assuming that the twirlers are tops, the twirler who stays on the field the closest to the allotted time limit is leaving himself wide open for drops, fumbles and all the troubles a twirler encounters in a contest, and a judge should be aware of this fact! I have seen contests where on a twirl-off of a tie score, the first twirler who dropped his baton was counted out. I wonder if this is fair? If the first twirler drops the baton in the first 45 seconds of the routine, the second one might have dropped his baton four times in the next 45 seconds and the first twirler might have gone through the rest of his routine without any more mishaps. On the basis of equal allotted time, assuming the twirlers were equal, who would be the winner if drops were the determining factor?

For the contest twirlers' protection it is wise to find out the length of twirling time allotted for the respective contests you are entering, and build your routine about ten or fifteen seconds shorter to take care of the possibility of drops and other mishaps. This will still allow you ample time to execute your last tricks which usually are your choice tricks to make that last impression on the judge. Of course, if you are that perfect twirler, make your routine 2 minutes and 58 seconds long out of the possible three minutes. What happens to the other two seconds, well, one second at the beginning and one at the end for the timing judge to work his reflexes on the stop watch!

After reading this you might wonder what all this rambling is about, so may I suggest this to you contest twirlers, judges and twirling teachers?—Time a twirler's routine several times over and over, then time it again the following day and you will be surprised at the readings you will get on the same routine! So if you are going to make use of a stop watch in selecting and timing the length of a routine don't make the mistake and criticize the timer in a contest and tell him that your favorite contestant has a 2 minute and 45 second routine because your favorite contest might have really been on the day of the contest and whizzed through the routine in 2 minutes and 30 seconds.



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The Band Forum



By Daniel Martino, A. B. A.

Timbre and Phrasing

Timbre or quality of tone as a means of expression is, to a great extent under the control of the composer and the arranger. We are all familiar with the association of the oboe and outdoor rural life; the martial idea of the trumpets; and, the comedy of the bassoon. Books on conducting mention little on the topic of tone quality beyond these ideas except to say that a skillful performer can produce a variety of shades of color on his instrument. The discussion ends with, "Since this is under the control of the performer, the subject cannot be profitably discussed in a work on conducting." Apparently this phase of expression from the standpoint of the conductor is of small consequence or the authors of the texts know little to write concerning the problem.

As with everything else, this element of expression requires study.

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

There are many passages in which the essential significance depends on the beauty, ugliness, plaintiveness, boldness, or some other quality of tone. A harsh, ugly tone may be needed to convey a certain dramatic effect that no mere variation in dynamics is able to bring about. Certain selections require the lighter French style of tone while others need the darker German tone to portray the composer's intentions.

Guidance as to the proper quality of tone must come from the musical background, musicianship, familiarity with the classical literature, and knowledge of the composers and music history. Many contemporary composers annotate the compositions to aid in the correct interpretation.

In many cases the study of the score with recordings must suffice as the training medium.

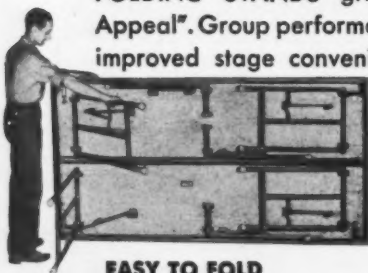
A musical composition consists of a series of short sections of various lengths called *phrases*. The proper rendering of phrases in performance has much to do with the intelligibility of the music for the listener.

In instrumental music there is no definite guide as afforded by the sense of words in vocal music and the phrasing must, therefore, be the result of a just appreciation on the part of the conductor of the general sense of the music. In order to interpret properly the conductor must first of all determine what tones belong together in a group and must make the individuality of these groups evident. Second, the musical significance of the group must be made evident by the accents and relative strength of the notes in the phrase. The first tone of a phrase is often stressed slightly in order to mark the begin-

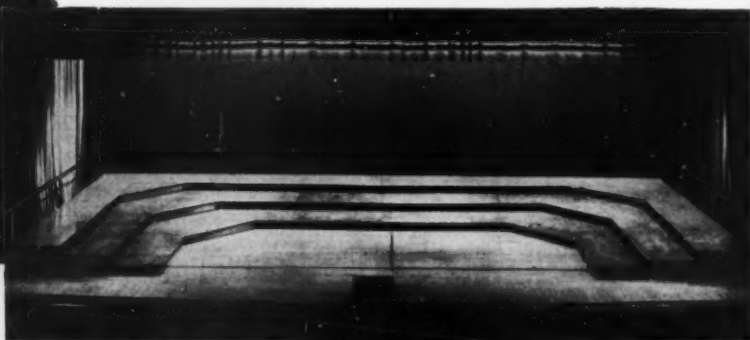
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ning of the new idea. The final tone is frequently shortened to make clear the separation between phrases. However, care should be exercised so as not to disturb the basic rhythmic flow. Further, the common habit of clipping and exploding the phrase endings should be avoided. Some common mistakes are: (1) taking breath unnecessarily in the middle of a phrase; (2) dividing long phrases improperly; (3) running over breathing places where a pause is really necessary in order to bring out the meaning; and (4) improper accentuation.

A large proportion of the difficulties which appear on the surface as problems of interpretation may actually be corrected by means of a slightly different technical treatment. It is relatively unimportant whether any problem be regarded as a technical or as an interpretative problem so long as the problem is recognized and the proper remedy be found for the difficulty. Many of the complications in the field of expression do, in fact, require a solution which is based on either the mechanics of playing or on a combination of tempo or accent with a particular technique.

The proper performance of a band work may be regarded as consisting of three stages or degrees of attainment. The first is that in which the work is correctly played as to its mechanical execution. All the tones are produced by the proper fingers and muscles. The second is that in which, besides this correct mechanical performance, the individual ideas in the work are clearly expressed. These ideas are of various types and kinds. There is the melody, and an accompaniment to it, which perhaps consists of chords, either played as such or broken into arpeggios. Then the melody itself consists of successive periods or sentences, some of which are likely to have modifying clauses. The third stage of excellence is that in which, not only are the individual ideas clearly expressed, but they are so distinguished from each other by means of different levels of force and other varieties of expression, that the principal idea of the work is brought out into its proper prominence, and the less important ones are proportionately subordinated.

These latter two stages belong to the artistic execution of the work. When the conductor's ideas of a work are clearly expressed the music is well phrased. When the phrases are expressed so as to give them their proper relative importance and in the style and spirit that the composer intended, the work is said to be interpreted.

Phrasing, then, is the expression of the conductor's ideas which the work contains. It evolves three things: Joining tones into COHERENCE (by means of legato), sepa-

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rating clauses and sentences (by means of staccato), and SHAPING the PHRASES (by means of varying force and nuance) in such a way that each receives its proper effect. In order to be phrased well the work must have been correctly analyzed and the necessary conducting techniques must have been acquired.

The Devilaires Now Have Permanent Dance Band

(Starts on Page 21)

it's an honor to be selected, most students are eager to play.

The group got its start last year when the local Lions Club needed a small swing band to play for their annual minstrel show. The Lions Club donated money for some special equipment we needed, so it was decided to keep the swing band going and enlarge it, making it a permanent part of the school band program. Members of our athletic teams are called "Red Devils," so the name "Devil-Aires" was chosen for this special band.

All but two of the sax players double on clarinet, one doubles on bass clarinet, one plays oboe, and another, flute. This gives a small, but complete reed section, allowing the group to play all kinds of music, swing, novelties, or light concert pieces.

Last year the Devilaires prepared a complete show, including swing and concert music, soloists, skits, and a comedy team, and made a big hit in several appearances in Coquille and nearby towns. Right now the group is hard at work getting another show ready which we think will be even better than last year.

School Annual Dedicated

(Starts on Page 20)

been published by the Carl Fischer Music Co., N. Y.; Belwin Music Co., N. Y.; and Southern Music Co., Texas.

Adding another "first" to his long list of accomplishments is the publication of the Mineral Springs High School Band's first newspaper, "ON THE MARCH." This is the only known published high school band newspaper in existence today. It is under the operation of the H. S. bandsmen which consists of a 14 member staff and has a circulation of 700 copies.

Mr. Milligan is a member of the American Society of Music Arrangers, Twin City Musicians Association, N.C.B.A., and Winston-Salem Symphony Orchestra.

Damper On Glockenspiel

(Starts on Page 8)

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Let Me Answer Your Flute Questions



By Rex Elton Fair

Concert Band Program

It was on Sunday afternoon, January the 18th, that Mrs. Fair and I had the good fortune to be able to attend a concert given by the Concert Band of East High School, Denver, Colorado. This band is under the direction of Roland Roberts, and a real Concert Band it is. Truly, there were many passages so beautifully played that one might have likened the pleasing effects unto that of the good old professional bands of long ago, such as Sousa, Conway, Inez, etc. That our Youth of Today, are accomplishing things worth while in most all lines of activities that we "Oldsters" could never have dreamed of as Youngsters, we must admit. This is especially true when the Youngsters are directed by us "Oldsters." Ha! Ha! Now, how is that for artful swinging of the old Diplomatic Sledge around? But to be most serious again, the concert given by the aforementioned band was

Send all questions direct to Rex Elton Fair, 957 South Corono St., Denver 9, Colorado.

truly a work of art. Each and every one of us who know anything of the fine contributions that Roland Roberts is making in effort to promote all that which is fine and good, will join us in offering him a vote of thanks for his untiring efforts and successes.

"Teaching Techniques of the Woodwinds"

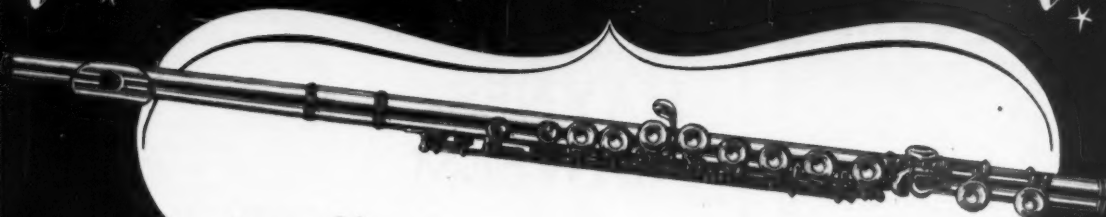
A textbook for the "Instrumental Teacher in Training" and may be of great help to the Professional Teacher as well. It has been written by our good friend Harold G. Palmer of the Department of Music, Fort Hayes Kansas State College, Hays, Kansas. We of course all know that it is utterly impossible for anyone to be an artist performer on all of the woodwind instruments. However this

may be, there are many Instrumental Instructors who are faced with the problem of teaching all instruments including strings, woodwinds, brass and piano alike. From most of the fond mothers and daddys of our General Public, the same fine result are expected as though some ten or eleven excellent performers were engaged. In writing and compiling this book Professor Palmer is in hopes that it may be the beginning of the development of a teaching philosophy that will make teaching easier and this ultimate goal more readily attainable. It is of beautiful construction and in general, is most authentically compiled. We mean by this that there are sure to be some discrepancies in a first edition of any work that is envolved in the production of such technical photos, finger charts, drawings, etc., as herein contained. Congratulations Hal. You have done a most beautiful job and we are all proud of you. Note:

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CIAN—might be able to furnish us with a finger chart for the old Meyer System Flute. Is this possible? Sincerely yours, Leo J. Schula, Charles City, Iowa.

Answer: Dear Mr. Schula: As of



Mrs. Fair and I were thrilled with the performance of this truly wonderful concert band. As Mr. Roland Roberts directed his East High School youthful musicians from Denver, Colorado, it reminded us of the great bands of Sousa, Conway, and Inez.

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last November 19th, after much research, I have finally found the desired chart for the Meyer System Flute that is most authentically written. It is my pleasure to forward it to you with our compliments. Sincerely yours, R. E. F. Note: Up to the time of this column composition we have not heard from you. We are hoping that the chart has been received.

Should Flutists "Double" on Saxophone?

The answer is NO if ever you expect to become a really fine flutist. The above Headline question came from Janet Tollman of Omaha, Nebraska. She has said in part: "Our dance band is in need of more saxophone players. There has been some difference of opinion as to whether doubling on the saxophone would be likely to harm my flute embouchure. I would very much appreciate your comments." Thank you.

Answer in further detail: In order to construct a perfect embouchure for either the saxophone or the clarinet demands that one turn the lower lip back over the lower teeth and then to hold the upper lip in a fairly taut position on the upper part of the mouthpiece. Such physical demands are completely opposite of those required by one attempting to build up a responsive embouchure demand by all artist flutists. In view of the fact that you have expressed a desire to become an efficient flutist, we feel duty bound to advise you against application to any other woodwind — brass included — instrument. Maybe this statement should come under the classification of a humorous one, but it has often been stated by those "in the know" "that previous to a solo performance by any artist flutist, neither husband, wife, or sweetheart, should be complimented with a kiss." Such a statement may sound perfectly ridiculous, but it is based upon actual facts proven most scientifically. Reason? In order that the flutists embouchure be so constructed as to respond to every demand that has to do with tonal quality and color, desired vibrational effects and general pitch, the many hundreds of tiny muscles of both upper and lower lips must have been developed by the way of long training. By "long training" we mean through the application of developing pleasing effects in long crescendo and decrescendo tones, and in slurred passages including those of a half step up to two or more octaves. It is most probable that only those who have made success of such application, or those that are now studying under some most efficient instructor in honest effort to gain that of such highly developed sensational value, will be able to make self satisfying analysis of all these latter statements. However this may be: Please keep in mind that for nearly sixteen

(Turn to Page 58)



By David Kaplan

The Clarinet in the Contest Band Suggestions to the Director

In tuning your band do not be content if your clarinets sound reasonably in tune on their concert Bb. Try the section on open-g, and throat tones "a" and Bb. These throat tones often sound bad in contests; one way to clear the "a" is to add the second and third left hand fingers, provided the passage is not a fast moving one. Let your section also play the high notes in unison.

2. If some of your students are always sharp and considerably so, pulling the barrel will only distort the throat tones. This is not to say that pulling the barrel is condemned; it is a useful practice for small degrees of sharpness. With very sharp clarinets it is wise to invest in tuning rings or longer barrels.

3. Intonation is certainly affected by embouchure. Check the embouchures of your students for unneces-

Send all questions direct to David Kaplan,
Director of Music, Reynolds Community
High School, Reynolds, Illinois.

sary flabbiness. It is amazing how much flatness may be cleared up through a firm bite.

4. The director should examine the reed habits of his students. Perhaps it is time to give some students stiffer reeds. By placing the proper reed with the student better tone and all-around playing will result.

5. The tone of the section is improved as the intonation is improved. Proper reeds and good embouchures also make for musical sections. It has often been the case that the student with the lifeless tone, when given a stiffer reed, experienced a more vibrant tone.

6. Ensemble work, playing chorales and scales, will aid the section. If at all possible see to it that each clarinetist plays in a duet, trio, or quartet.

7. Check the instruments for possible repairs; check for pads, corks, rings, keys, cracks, etc. If possible invite a repair man to spend some time at the school surveying the instruments. Instruments in good condition help to insure better results.

Contest and Recital Literature

It is gratifying to note that many new solos are contained in the *Selective Music Lists* (1953) of the National Interscholastic Music Activities Commission. Many of these solos have been mentioned in this column. Certainly the new materials will provide more adequate materials for all levels of clarinet playing.

In the easy range the following materials warrant some notice:

| | |
|----------------------|--------------------------------------|
| Melodie | Boisdeffre (Wahr, or Leeds) |
| Melodie | Genin (Wahr) |
| Six Pieces | Nivard (Galaxy) Nos. 1 & 6 |
| Air | Phillips (Associated Music Publ.) |
| Vielle Chanson | Clerisse (Wahr) |

Some of the newer materials noted in the medium range are:

| | |
|----------------------------|---------------------|
| Piece in G-minor | Barat (Wahr) |
| Trois Petites Contes | Desportes (Wahr) |

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SonataWanhal
(McGinnis & Marx)
Fantasy Pieces.....Schumann
(Schirmer or Rubank)

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for Schirmer and by Voxman for
Rubank. Thus, Piece No. 1 may be
played on the Bb without any great
technical difficulty to the student.

Petite Piece.....Quet
(Andraud)

The advanced clarinetist may also
find some interesting solos.

SonataBernstein
(Music Publ. Holding Co.)

Solo de Concours.....Rabaud
(Andraud, Wahr)

Sarabande and Theme Varie.....Hahn
(Wahr)

SonatinaSzalowski
(Omega)

Recit. & Theme Varie.....Litaize
(Costallat in Paris)

Morceau de Concours.....De La Nux
(Wahr)

These are not the only new materi-
als listed; directors may obtain these
lists from the NIMAC headquarters,
64 East Jackson, Chicago.

While on the subject of contest
and recital materials I should like to
mention three numbers by Thomas
Filas. His *Serenade*, *Design*, and
Elegy are in the medium range and
may be very helpful to the young
student. The *Serenade* with its Grazi-
oso $\frac{3}{4}$ beginning and its slower mid-
dle part (lower register) makes an
attractive little contest piece. There
is really very little difficulty met with
in this number. All three solos can
be obtained through Robbins Music
Corp. (\$1.00 each).

Of interest to college teachers is
the list of Solo Literature for Wind
Instruments of the NASM (1951).
For clarinet there is much advanced
material included here. To name
some:

CantegrilBusser
(Costallat, Wahr)

BalladeWeiner
(Andraud)

Fantasy Sonata.....Ireland
(Boosey)

SonataJirak
(Independent Music Publ.)

SonataMirandolle
(Elkan Vogel)

SonatinaMirandolle
(Elkan Vogel)

ConcertoBerezowsky
(Boosey)

ConcertinoGrovez
(Wahr)

ConcertoCopland
(Boosey)

For additional advanced literature
the teacher may consult Volume 4
of William Stubbins's collection on
(Wahr of Ann Arbor). Here one may
find the *Improvisations of Caplet* and
the *Solo de Concours of Barat* among
others.

The Album of Concert Music edited
by Harold Freeman (Russ. Amer.)
contains the *Scherzo of Krein*. This
is a demanding number for the ad-
vanced player. The *Perminov Bal-
lade* is another advanced work con-
tained in this collection.

To round out this discussion on
advanced materials let me mention
the Bonade collection (Andraud) in
which advanced works such as those
of Widor, Lefevre, Marty, and Gau-
bert are included.

The *Concertstuck of Montbrun*
comes to mind (Leduc-Elkan Vogel).
A difficult number, it has been an
examination piece at the National
Conservatory of Music in Paris.

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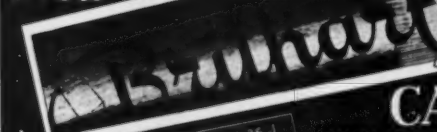
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|---------------------|-----------------------|
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| Artistic Duos..... | Lazarus |
| | (Carl Fischer, Cundy) |
| Two Grand Duos..... | Cavallini |
| | (Cundy-Bettoney) |
| Sonatina..... | Block |
| | (Mercury) |

MEDIUM GRADES

| | |
|---------------------|---------------------|
| Six Duets..... | Mozart-Tenney |
| | (Cundy) |
| Three Duos..... | Mozart-Langenus |
| | (Carl Fischer) |
| Selected Duets..... | Voxman Vol. 2 |
| | (Rubank) |
| Duos..... | Scarlatti-Rosenthal |
| | (Mercury) |
| Two Duets..... | C. P. E. Bach |
| | (Mercury) |
| Five Duets..... | Kroepsch |
| | (Cundy, Marks) |

EASY GRADES

| | |
|------------------------------------|------------------|
| Selected Duets..... | Voxman Vol. 1 |
| | (Rubank) |
| Duos..... | Mozart-Rosenthal |
| | (Mercury) |
| Five Little Duets..... | Schubert |
| | (Mercury) |
| Fifteen Duos (Some in easy ranges) | Brepsant |
| | (Cundy-Bettoney) |

It has been my intention in this and the preceding issue to place before the teacher materials that are new or not usually mentioned. This does not mean that the older materials are to be disregarded or shunned. Certainly there will always be room for additional solo and ensemble materials. The works of Mozart, Brahms, and Weber hold forth because of their musical worth. The newer works should be investigated in their own right; if they are musically sufficient and in the idiom they should remain in the repertoire replacing, perhaps, certain materials that are cheap and not worth the effort.

The Clarinet Chromatic Scale

In the January issue the discussion of the peculiarities of the clarinet scale was begun. At that time, I believe, the last note described was "f," first space.

Example 1-open "f#"-Two fingerings exist for this tone. The first employs the index finger of the left hand only, like the "open-g" it is probably not a sound idea to begin young students on these notes since there will be no sureness in grip and embouchure at the early stage. The other fingering, used in chromatics, is also a good sounding tone and employs the left thumb plus the first two right hand side keys. In Example 2 the trill f-f# would call for the second of the f# fingerings. Through good tones, sharpness may often result. In tuning make sure that the note sounds well



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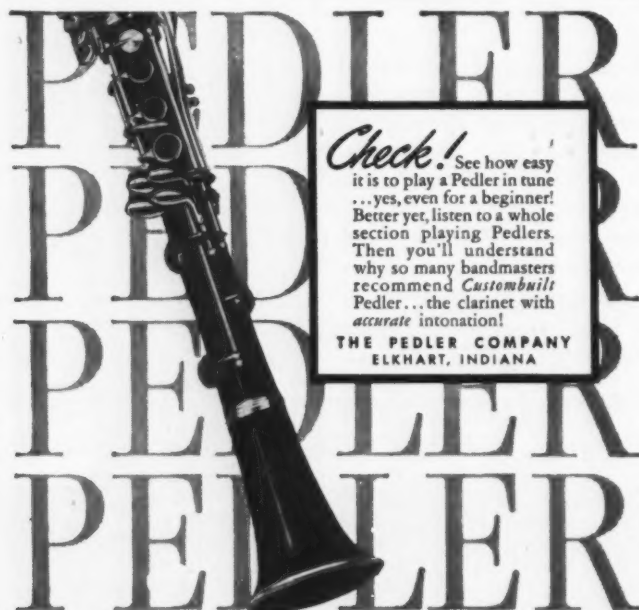
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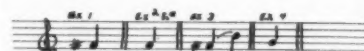
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in the f#-b passage (Example 3). Some teachers prefer fingering 1 in chromatics, others prefer 2. I think that both may be cultivated to good advantage.

Example 4 "open-g." This has been the note usually first assigned to beginning students. Since no keys are necessary in the production of this tone, or holes either, it is easy to see why the open g appears to be the easiest beginning tone. However, it has been demonstrated that the open -g may not be the most advisable starting tone since the beginner is given little grip to help his weak embouchure. Open-g should be a good tone but it is distorted by many students. The tone will improve when the embouchure is strengthened and the grip of the right thumb becomes firm. It is surprising to note how bad this tone sounds as played by many of our high school players. Please remember that open-g must be given all the tonal considerations due any other note.

Next month the throat tones will be discussed.



Nuggets of News NASM Convention Chicago (November)

Of the many interesting reports delivered at the convention, two in particular should merit our attention. The Committee on Wind Instrument Literature, Kenneth V. Kincheloe, chairman, has been acting in behalf of the NASM in commissioning new works for the collegiate solo repertoire. At this time it is the brass who are receiving all the emphasis. It is to be hoped that we shall soon hear of interesting new clarinet works.

The Committee on Recordings, David Robertson, Chairman, presented a catalog of recorded American compositions. From this listing the following works involve clarinet:

| | |
|--------------------------------------|--------------------------|
| Suite for W. W. Quintet...Berezowsky | New Art Quintet |
| W. W. Quintet.....Fine | (Classic Records) |
| Concerto for Clarinet..... | Copland, Goodman |
|Columbia | |
| Sextet for cl. strings & Piano..... | Copland, Juliard Quartet |
|Columbia | |
| Concertino a Tre.....Dahl | Columbia |

CBDNA Convention Chicago (December)

The CBDNA convention was highlighted by the appearance of the Oberlin Symphony Band under the direction of Arthur Williams and the (Turn to Page 53)

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Hello, Brass Friends. Thank you for your many nice letters concerning recordings, as well as the varied aspects of your playing problems. Keep up the flow of letters and I will be happy to answer them just as fast as time permits.

Contest Solos

Last month we discussed the many fine points of contest solo selection, preparation and performance and promised to list and comment on some good contest solos from the various national lists, including not only those from the 1952-53 list and the 1948-49 supplementary list, but also those in the old 1943 National Competition-Festival Manual. May I say, as a matter of personal opinion, that each list contains many excellent listings and a few very inferior solos, therefore I wish to recommend that all states have no restriction as to which national list to select from so that a wide variety of numbers may be available for selection. I also suggest that each state have no restriction as to the grade of solo to use, since this will help counteract the possibility of errors in evaluation of grades or differences of opinions as to grades. This point is well brought out in the fact that the same solo appearing on one national list is graded quite differently on another national list. Leaving no restriction on the

easier solos will encourage the player of one or two years experience to engage in this worthwhile musical experience in a constructive way by playing an easy solo well, and pleasing the judge, rather than attempting a difficult one, and building bad habits of committing many musical sins and making the judge miserable.

1952-53 National Solo Lists

The 1952-53 National Lists have many new worthwhile numbers added and several improvements in grading and otherwise; however, I wish it listed more musically worthwhile numbers of the legato song variety and not quite so many of the modern harmony experiments, of foreign publications. Many of these are very musical, but, to my opinion, some are only poorly constructed experimental term papers written by theory students from the foreign countries and dumped on our American music markets. We sometimes grab them "hook, line and sinker" as good modern music merely because they have a foreign title. Presto—they find their way on our national solo lists because they are different from the old variety of solos. Many of these numbers have excellent piano parts but very poor brass solo parts and some are poor in both respects.

In my university courses in modern music, taught by one or two nationally famous authorities in the field of modern music, I made an extensive research into the modern music for solo brass instruments and wrote a lengthy thesis type of term paper entitled "Modern Composers and Their Compositions for Brass Instruments." In this work I found many proofs of the statements I have made, so I "stick my neck out again" to say there is poor, as well as good, modern music and much of this modern solo material is not as musical as "The Hindemith Sonata for Trombone" or Alexandre Guilmont's "Morceau Symphonique." Both of these are excellent examples of very musical works for brass solos in the modern vein. Some of the new modern numbers are written by pianists, clarinetists and theorists who do not understand the brass instrument for which



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they write and thus they compose music not suited to the technique or style of the instrument.

Yes! let us vary some from the polka and the theme and variation style of solo writing for sake of variety as well as musicianship and let us have some modern harmonic compositions, but there is a danger of letting the musical pendulum swing over to the extreme in this direction. Let us have a little more of the compositions of American composers and much more melodic legato song material. Many times we are likely to accept a solo merely because of the reputation of the composer, rather than by the actual sound of the number and its musical content. Listen to

the number and then ask who composed it. Good composers occasionally write poor compositions.

Contest Solos for Trombone (Very Easy for Beginners)

EVENING SHADOWS by E. Clarke. Fischer, Grade I. A lullaby for beginners.

DEVOTION by E. Clarke. Fischer, Grade I. Legato song variety for beginners.

GARDEN FESTIVALS by E. Clarke. Fischer, Grade I. Style of a gavotte for beginners.

AUTUMN by Pinard. Fischer, Grade I. An extremely easy waltz for beginners.

A Vous by Pinard. Fischer, Grade I. A waltz melody for beginners.

THE CRUSADER by Pinard. Fischer, Grade 1½. A little more technical but very easy in range and intervals. Contains andante and allegro movements using quarter, eighth and sixteenth notes.

JULIA MAURINE WALTZ by Weber. Belwin, Grade 1 to 1½. A very melodic and well constructed waltz. Range to high F above staff. In legato style.

(Easy)

BY THE SEA (AM MEER) by Schubert. Fischer, Grade II. One of the better numbers on the new national list. Make use of legato phrasing.

CHANSON TRISTE OP. 40 No. 2 by Tschakowsky. Century, Grade II. Typical Tschakowsky style.

ROMANCE by C. W. Bennett. Fischer, Grade II. A beautiful melodic solo in legato style, making use of delicate musical expression and phrasing. With band, orchestra or piano accompaniment. One of the best easy melodic solos from the new national list. Range from low F below to high F above, or two complete octaves. I have made a recording of this solo and use it frequently in teaching the young trombonist to phrase this easy contest solo.

DRIFTING IN MOONLIGHT by E. Clarke. Fischer, Grade II. A beautiful barcarolle; legato in character. Range to high F above staff.

JEAN WALTZ by Buchtel. Mills, Grade II. Melodic solo making use of legato and detached tonguing. Not too easy if played up to tempo.

MY SONG OF SONGS by Clay Smith. Grade II. A very interesting solo musically, requires careful phrasing and a skilled use of legato tonguing. With band or piano accompaniment. Also published as trombone duet.

MEMORIES OF THE PAST by Clay Smith. Grade II-II½. A nice melodic legato waltz with cadenza running up to high Bb (octave above staff). Also some rapid tonguing section. Not too easy for young soloists, if played well. I am using this number for one of my young soloists this year.

(Medium)

WHERE'RE YOU WALK from "Semele" by Handel. Schirmer, grade III. Interesting melodically and musically, legato in style.

CAVATINA by Raff. Cundy Bettony. Very musical, legato style, melodically interesting. Highly recommended as another fine number from the new 1952-53 national list.

MY REGARDS by Llewellyn. Remick, Grade III. with piano or band accompaniment. A waltz of melodic charm and gracefulness. Interesting cadenza and technical passages.

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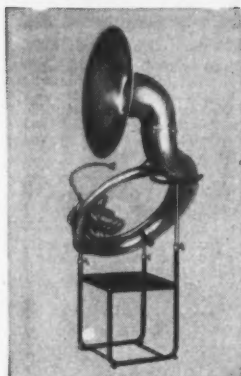


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STARLIGHT by Pryor. Fischer, Grade II as listed in 1943 national solo list but I would classify it as a Grade III. A charming technical waltz solo of typical Arthur Pryor style.

ROMANCE APPASSIONATA by Von Weber. Cundy Bettoney, Grade III½. Very fine solo of excellent musical taste; melodically very interesting. Published with band or piano accompaniment.

AMONG THE SYCAMORES by Smith. Barnhouse, Grade II on 1943 list, but I classify it as Grade III. Interesting valse di concert, showy cadenza, legato waltz movements, brilliant technique in detached tonguing. Range to high F above.

FANCY FREE by Clay Smith. Barnhouse, Grade II on 1943 list but I believe it should be Grade III. Plenty of technique for an advanced soloist if played well. Range to high G above. A fantasia with nice andante in legato style and several technical sections in staccato tonguing. Lends itself well to rubato style of phrasing. Technical cadenza near end. Published with band or piano accompaniment.

GRAND SYMPHONY FOR BAND by Berlioz-Goldman. Mercury, Grade IV. Very good musically, well arranged and well adapted for trombone. A new addition on 1952-53 list worthy of praise. With band accompaniment.

CONCERTO FOR TROMBONE, 2nd MOVEMENT (Andante) by Cimera. Music Publishers Holding Corporation, Grade IV, except piano part is much more difficult. An interesting movement melodically, nice legato style, range high in places. Excellent recording of this number available from "Jerry" Cimera, 819 Home Avenue, Oak Park, Ill. The recording is made by Art Sares, one of Cimera's star pupils, now teaching trombone at Northwestern University.

FROM DAY TO DAY by Clay Smith. Fischer, Grade III-IV. An ideal solo, well adopted for trombone; melodic technical valse with strong program appeal, difficult enough for advanced player. May be used as trombone duet.

SOUL OF THE SURF by Clay Smith. Barnhouse, Grade III-IV. A very brilliant triple tongue solo with a range up to high A½ above. With band or piano accompaniment which will also make a hit for your band concert.

ANDANTE et ALLEGRO by Barat. Cundy Bettoney, Grade III-IV. One of the better modern French solos.

THE EARL KING by Schubert. Fischer, Grade III-IV. An excellent piece of good grade music which has well adapted itself to the trombone. On the 1952-53 national list.

Next month I shall list and discuss some of the trombone solos from the Difficult list.

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The String Clearing House

By Angelo La Mariana

Send all questions direct to Angelo
 La Mariana, 194-28 112th Ave., St.
 Albans 12, Long Island, N. Y.

In the February 1952 Issue of the *School Musician*, we devoted the column to the Viola (you are kindly referred to that article for further discussion of the instrument) and stated that today the Viola has emerged a full personality, after an almost meteoric rise during the 20th Century. Indeed the present day Viola soloist and symphonic performer must display the same mastery of technical dexterity and interpretation as the Violinist.

Therefore as String Educators, it is highly important that we perform two services: 1—To encourage more students to study the instrument to meet the new needs and 2—To equip them with the mechanics and desire to reach such skill of performance. Frankly speaking, the lack of teaching materials (as well as solos) has been so great that the instrument has been considered difficult to teach.

Within the last decade, the Music Publishers however, have been meeting this need and the following is presented to you hoping it will facilitate your selection of material. This column is being devoted solely to viola-methods from beginner through the "High School" of Viola playing.

Methods

The methods used for Heterogeneous classes may be used for beginning viola classes or individual instruction. Other methods which may be used are:

The Music Educators Basic Method for Viola (1st position) by Henry Sopkin. Pub. Carl Fischer @ 75c.

This method contains well known selections to be accompanied by the teacher. It is quite comprehensive and moves rather rapidly. Recommended for older students.

Rhythm Master—Lesinsky. Pub. Carl Fischer. @ 75c. Published in three Books.

This well known method has many fine bowing exercises. It is easy to follow but could become a little monotonous for an alert beginner.

Viola-Method—Sitt—Ambrosio. Pub. Carl Fischer. @ \$1.25.

A good method to use for the student who has played Violin and is changing to Viola. It moves rapidly. *From Violin to Viola*—(A transitional method) H. S. Whistler. Pub. Rubank. @ \$1.00.

The book is comprehensive and moves rapidly. It is unfortunate that Page four gives a crutch for easy fingering of the Viola via violin fingering. The tendency is to rely on the crutch rather than learn to read the real notation. The book contains many exercises from violin studies as well as orchestral excerpts; thus filling a need.

Method D'Alto—Martinn Pub. Baron, N. Y. \$2.50.

An excellent method especially recommended for those who change from Violin to Viola. Has 2nd Viola accompaniments. It moves rapidly.

Practical Viola School—in two Books, by H. Wessely. Pub. by J. Williams. Available Mills. Each book \$1.50. Book I

A thorough method giving full attention to the problems of the instrument. Many of the exercises contain second Viola parts. This book ad-

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vances rapidly in its problems in bowing. It is excellent for the student transferring from the violin; otherwise supplementary material should be used in conjunction with it.

Book II

Contains exercises in half position, first through fifth position, and utilizes many keys. Some of the exercises contain second viola parts. This book (2) treats many of the problems the orchestral and solo violist will encounter in a very practical manner. High School and especially College students who wish to play Viola will find these 2 Books most rewarding.

Viola Studies

Foundation Studies — Wohlfahrt-Isaac-Lewis. Pub. Carl Fischer. Book I @ 75c. Book II @ \$1.00.

Book I is entirely in the 1st position. It contains exercises from Opus 245, 54, and 74 of the famous Wohlfahrt Violin studies.

Book II contains exercises from Opus 45, and 74 in the third position. These melodious exercises may be practised with many bowing variations.

Twenty Progressive Exercises—Dont-Svecenski. Pub. G. Schirmer—\$1.25.

These studies adapted from Dont Opus 238 also contain accompaniment of a second Viola. The positions utilized include Second through Seventh position. There are short explanations as to the manner of practising and bowing each exercise. Excellent builder of technic.

36 Studies. Opus 243—Kayser. Pub. International Music Company. Price \$1.25.

Students enjoy these short melodious exercises. The first 22 studies are entirely in the 1st position. Many bowing variations may be applied throughout the book.

Selected Studies in the First Position—Sevcik-Lifschey. Pub. G. Schirmer. Price \$2.00.

Also available as:

Exercises in First Position. Opus 21—Sevcik-Aronoff. Pub. by Elkan-Vogel Co. of Phila., Pa.

Intended for the student just past the beginner's stage. Selected from School of Violin Technics (Opus 21) and School of Bowing Technic; the scales, arpeggios and double stops have been omitted. These are excellent studies for all Viola students. The variations will help develop bow control at an early stage.

The School of Violin Technics—Book I—Schradiack-Lifschey. Pub. G. Schirmer. @ \$1.25.

Same work available as:

The School of Viola Technique—(in three volumes) Schradiack-Pagels. Pub. International Music Co., N. Y. Vol. I & III, each \$1.50. Volume II, @ \$1.25.

Book I

Contains exercises for promoting dexterity in the various positions. These studies are part of the BASIC course of study required by our lead-

ing violin and Viola pedagogs both here and abroad.

Book II

Contains exercises in Double Stops.

Book III

Contains exercises in the different Modes of Bowing.

Tenor Method and 25 Studies—A. B. Bruni (1759-1823) Ed. E. Kreuz. Pub. Augener—Available Broude Brothers, N. Y. Price \$1.50.

These exercises written for the Viola are part of the Bruni school for Viola. These studies are for the advanced intermediate student. Nothing beyond the Fifth Position.

Viola Schule—A. B. Bruni. Pub. by Schott—Available Associated Music. Price \$2.50.

In addition to the above, this edi-

tion contains orchestral excerpts for the Viola from Symphonies, Overtures, Operas and Chamber music of Beethoven, Wagner, Brahms, among others. The solo part from *Harold in Italy* by Berlioz is a work which bears special mention.

The Art of Bowing—Tartini-Meyer. Pub. Edition Musicus, N. Y. \$1.00.

These fifty famous bowing exercises are variations on a Gavotte by Corelli. They are excellent for the study of style of the Baroque period. They are advanced in bowing styles. **Forty-Two Studies**—Kreutzer-Blumenau Pub. G. Schirmer \$2.00.

Also available as:

Forty Two Studies—Kreutzer-Pagels. Pub. International Music Co. Price (Turn to Page 55)



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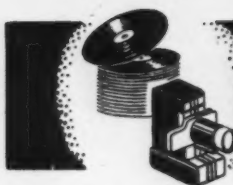


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Audio-Visual Aids ...

By Robert F. Freeland

Films

Magic Fire Spell. 10 minutes. 16 mm. Color \$100., Black & White \$50. Werner Janssen, Clune Studios, 5358 Melrose Ave., Hollywood 38, California.

Through animation, music is visualized in shapes and colors for identification of Wagnerian motifs. Music by Werner Janssen Symphony Orchestra. Rental \$5.00.

Recordings

Bach: *Organ Music*. Volume I and Volume II. Albert Schweitzer (organ of Parish Church, Gunsbach, Alsace). Two twelve inch records, long-playing Columbia. ML4600 & ML4601, \$5.45 each.

Two records of organ music by Albert Schweitzer, the great genius and authority of Johanne S. Bach. Dr. Schweitzer performs on an organ of his own construction. The records were made in France recently. The records show a great variety of colors, particularly in the reed stops. These works are played with true reverence and feeling, and have been faithfully recorded. The notes that accompany the records are by Dr. Schweitzer and are very helpful. Highly recommended.

Handel: *The Royal Fireworks Suite*. One side, and Clark: *Trumpet Voluntary*. And Berlioz: *La Damnation de Faust* (Dance of the Sylphs, Minuet of the Will o' the Wisp, Hungarian March). The Amsterdam Concertgebouw Orchestra conducted by Edward van Beinum. One London Gramophone 10" disc LS-620, \$4.95

A beautiful disc and highly recommended for the school library. The Harty arrangement of the Royal Fireworks Suite is one of the best yet recorded. The "Trumpet Voluntary," which until more or less recently had been attributed to Purcell, has been much in demand among school musicians. It is good news to find it recorded so well on long play. This arrangement by Wood is truly the best. Highly recommended.

Bartok & Kodaly: *Hungarian Folk Songs*. Leslie Chabay, tenor, and Tibor Kozma, piano. One 12" Long Play record. Bartok, BRS914. \$5.95.

The second collection of Hungarian folk songs collected and arranged by Bela Bartok and Zoltan Kodaly. Twenty-one songs in Hungarian sung by Leslie Chabay accompanied by Tibor Kozma at the piano. Good texts

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

and translations are included. Valuable for classes in music appreciation, general music classes and history of music classes.

Corelli: 12 *Concerti Grossi*, Op. 6. Daniel Guilet and Edwin Bachmann (violins) and Frank Miller (cello) with the Corelli Tri-Centenary String Orchestra conducted by Dean Eckertsen. Three 12" Long Play records in set. Vox PL7893. \$17.85.

The complete recording of the Corelli *Concerti Grossi*. Twelve masterpieces, performed by an outstanding group of soloists and accompanying string orchestra. Recording most satisfactory. Highly recommended.

Story of the Metronome. 10 minutes. 16mm. Color \$100. Black & White, \$50.00. Rental \$5.00. Werner Jans-

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sen, Clune Studios, 5358 Melrose Ave., Hollywood 38, California.

A history of the metronome, with musical examples to illustrate its use. Melodies by Villa-Lobos.

Mozart and Barrios on Six Strings. 10 minutes. 16mm. Black and White sound, \$40.00. Rental \$4.00. AF Films Inc. 1600 Broadway, New York 19, New York.

Abel Carlevaro, a former pupil of Andre Segovia, offers a brilliant recital on the guitar, playing "Ferando Sor's Variations on a Theme by Mozart," and "The Bees" by the Paraguayan composer A. Barrios. The film shows the possibilities of the guitar and its ability to interpret Mozart, interesting photographic shots of the action of the fingers of both hands, the delightful artistry of the performer and the beauty of the performance.

American Music for String Orchestra.

Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. One 12" disc Mercury MG-40001. Long-play, \$5.45.

This LP disc contains three American works: Fantasy on a Hymn by Justin Morgan (Canning); Arioso for String Orchestra (Mennini); Suite in E for String Orchestra (Foote). Dr. Howard Hanson, Director of the Eastman School of Music is to be given much credit for this present recording. Dr. Hanson has probably done more than any other conductor to bring American music to the attention of the music loving public.

The first selection is Thomas Canning's "Fantasy on a Hymn Tune by Justin Morgan and was written in 1944, first performed under Dr. Hanson at a symposium of American music at the Eastman School of Music in the fall of 1946.

The second is by Louis Mennini, also a member of the music staff of the Eastman School of Music. A beautiful work, first performed in 1947 by Dr. Hanson & the Eastman-Rochester Orchestra. Arthur Foote (1853-1937) was a Boston musician and wrote the Suite in 1907. It is filled with lyric melodies delightful to listen to. It was first performed by the Boston Symphony with Max Fiedler conducting. Highly recommended.

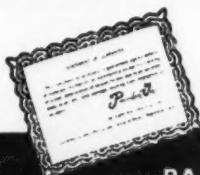
Gluck: Orfeo ed Euridice. Erna Berger and Rita Streich, sopranos; Margarete Klose, contralto; chorus and orchestra of Berlin Civic Opera conducted by Arthur Rother. Three 12 inch discs in album. Urania URLP-223. Long-playing 33 $\frac{1}{3}$. \$18.50.

The opera complete, sung in Italian. Virtually the first complete version of Gluck's Orfeo ed Euridice. The opera, one of the earliest still to be popular, is a magnificent work, abounding in the stately melodies one always associates with Gluck and his

(Turn to Page 53)



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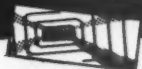
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By Del Baroni
Director High School Band

The Scio Public School system had its first band organized in the year 1939. Interest was high among the townspeople as well as students. A Band Booster Club was immediately organized and was soon to provide the needed support for the band. Private individuals and the P.T.A. each contributed generously towards the purchase of instruments and band uniforms, which consisted of white trousers and red capes.

While the band was busy building a fine reputation for itself, the Band



Del Baroni

Boosters were equally busy with magazine campaigns, penny suppers, mile of pennies, and many other fund raising ideas which netted enough to purchase new uniforms in the year 1941.

In the years that followed, several band directors held the reins, in Scio, the Booster Club giving each their

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full support. More and more horns poured into the band room and in 1946 a new set of uniforms were purchased. The same money making stunts were employed in defraying the cost of the uniforms, and these, by the way, are being used by the band today.

This is the first year at Scio and also the first in the teaching profession for me. I have been blessed with a fine superintendent and faculty as well as pleasing working conditions. As a band director, I felt indeed more fortunate than most new teachers because of the group of friends that were waiting, under the name of Band Boosters, to strike up a pleasant acquaintance. This was soon done and I commenced to feel at home.

The first couple of Booster meetings this year brought about a few changes, the most important being the adoption of the name "Music Boosters" in place of Band Boosters. This seemed a wise move to me inasmuch as the vocal and instrumental department of the school are both fed from the same fund.

A second change was the scheduling of meetings. We have agreed to have but three regularly scheduled meetings: September, February, and May. Special meetings are to be called prior to any concert, the entire discussion being centered on advertising and penny supper arrangements for that particular concert.

Membership in the organization is non-restrictive, the only requirement being an honest desire to promote music in the schools and in the community.

Our Christmas concert was a success both on and off stage as the ladies turned in some sparkling performances from their ovens and kitchens. The tables that lined the school halls were filled with goodies and were truly a picture of sensational "home cooking." Every last crumb on the table was sold and the Booster treasury was swelled considerably. The annual sale of Christmas cards netted a tidy sum, this being used to purchase a new baritone.

Another new feature at the Booster meetings is the band itself. Four or five are asked each meeting to perform, the remainder of the band being required to attend the meeting also. The band and chorus members attending the sessions offer many fine suggestions and take an active part of committees. I believe the presence of the members of these musical organizations helps to stimulate interest at the meetings and at the same time permits the students to see the type of support behind them.

Square dances are sponsored by the Boosters every Saturday night that the dance floor is not being used. Admission is charged and refreshments are sold. Each dance has shown profit in the past and all signs point to the same for the future.

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At present we are organizing a huge auction to be held in the early spring. Three of the counties top auctioneers will donate their services and will attempt to sell all sorts of items that will be donated by local families and places of business. A pony raffle will be a feature event of the evening and if weather permits an ice cream festival will be held immediately following the last purchase. This event is almost certain to be our best "provider" and, if so, will be turned into an annual event.

In these few paragraphs I have attempted to give a brief history of our Music Boosters organization and present their best fund raising ideas. Of course these are not applicable to all communities but it is hoped that some may be of assistance to you in your particular location.

It is difficult to express the gratitude which I feel for our Music Booster Club. This hard-working and unselfish group of people, who are looking out for the youth of the community, commend my highest respect and sincere thanks for the wonderful support they are giving me.

My hat's off to the Scio Music Boosters, and to Music Booster Clubs all over the country. You are helping many youths to live a much more developed life by providing them with the tools necessary to make good music. May you have future success in all of your activities and may each success save one grey hair on the old band director's head.

The Clarinet Corner

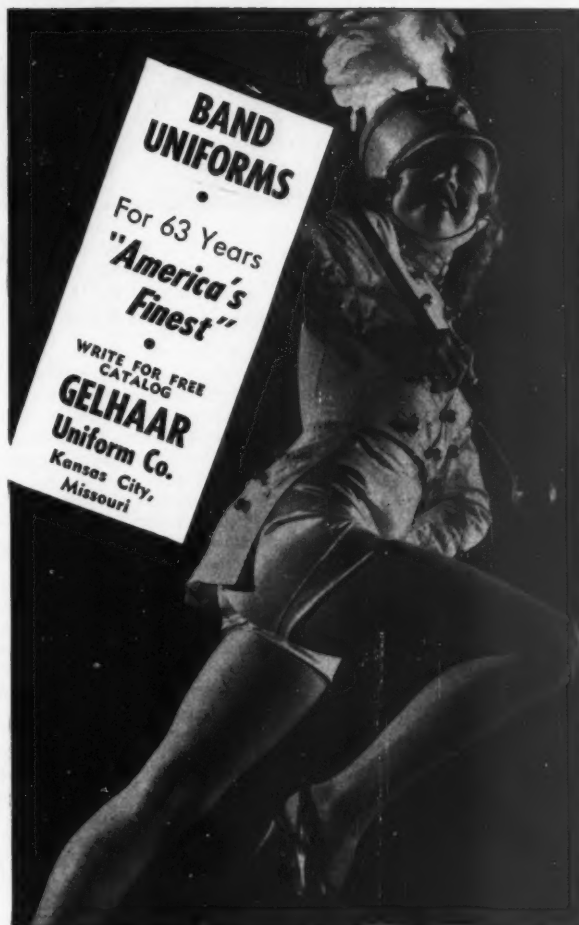
(Starts on Page 39)

Oberlin Woodwind Chamber Ensembles under George Waln's direction. Both the band and chamber groups did a very fine job. The ensemble program included Mozart's Serenade in C-minor, Milhaud's Symphony No. 5, and Strauss's Serenade for 13 Winds. The panel on instrument limitations and plans for improvement was an interesting part of the convention. Mr. Gus Mueller, representing Penzel-Mueller, discussed intonation problems and the innovations of C. E. Potter. Mr. Sandy Runyon had much to say about the proper mouthpiece. An extremely interesting and important saxophone lecture-demonstration was offered by Sigurd Rascher. More will be said about these developments. See you next month.

Audio-Visual Aids

(Starts on Page 48)

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How to Choose a Solo for Contest

This time of the year we begin to think about our Solo contest numbers and their preparation. First of all we must of necessity choose a number within our playing level. One we understand or can learn to understand musically. One within our technical ability—one we will have to work on perhaps or extend our efforts, but *not one that we cannot hope to perform without extreme effort.*

Let us grow, or shall we say, mature, into that category. We should also choose a number we can enjoy playing. This doesn't mean we are to be too temperamental in what we do or don't want to play. There are a great many things we like to do when it comes without effort. The person that advances is the one who enjoys extending his or her efforts in moving forward in order to accomplish.

I've done a lot of judging and I learn something from it each time. We are all working toward a common cause and that is to promote, create, produce or help students become better players on their respective instruments. Whatever it takes to do this we, as teachers, are naturally interested in *whatever* it is. This mutual interest is of vital concern to student and teacher alike.

Comparing the work of my students with that of my colleagues keeps me on my toes. I in return must of necessity keep my students on their toes.

In preparing ourselves for contest time we make our choice of whatever we are going to do. We then work very hard at all of the phases necessary to produce our best possible performance. After the performance is over we can readily see how we could improve that performance IF we only had a chance of doing it over. Well—we can do it over and we should. Certainly the time to repair the damage is immediately after it happens. Especially so when it is all fresh in our minds.

In preparing for contest we work up to the point of performance, or contest, and as soon as it is over we let down and relax. We then talk about what we could do if we could do it over again—or, well it's over now and we fell a little short, next year we'll do differently, etc.

This I experience each year and I do wish my students over following contest and it does pay dividends.

Send all questions direct to Bob
Organ, Woodwind Studio, 1512 Stout
St., Denver 2, Colorado.

After the contest we take our criticism papers and analyze them. Whatever it is that has pulled our performance level down we immediately go to work on, applying it on the same number we played at contest. Why do we apply it to the same number we used at the contest when the contest is over? This is a logical question. Here is a logical answer.

After studying and practicing our contest number, as well as we have, we think we have learned to know every part of it. Its phrasing, nuance, articulation, fingering, tonal requirement, expression, etc. We have fallen short somewhere on something we thought we knew. Why not improve our shortcomings on something we are familiar with. In this manner we can direct our sole attention to our repairs, so to speak, without passing up several other items in so doing.

However, this is not exactly the point I'm trying to get over. Experience over a period of years along this line has led me to firmly believe our

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mistake is made in choosing our contest number to begin with. We too often choose a number above our performance level. As I stated at the beginning "we must extend our efforts in order to grow." On the other hand—we can't expect to grow into maturity over night either.

In analyzing my own situation, or cases as you may call them, the performance level of my own students not rating, shall we say one hundred per cent, has been the result of our chosen Solo number to be too difficult technically. In other words, when we have to fight notes, as it were, we lose all other senses of performance.

We may know our phrasing, nuances, the expression and interpretation, produce a good sound—but if we're fighting notes because of the fact we are not quite up to the mechanical requirement necessary for our chosen number, it will reflect on our performance in general. When any one item necessary to good performance becomes under pressure, so to speak, we automatically tighten up—then these various items are all under pressure. It just isn't human nature to be perfectly relaxed on one item and all tightened up on another. Without a doubt—one effects the other.

Here are some hints in choosing a Solo Contest number—1) Is it too difficult mechanically? 2) Is it too difficult rhythmically? 3) Am I capable of playing well the required range of the number chosen? 4) Do I know or play the high or low required range on a par with the rest of the playing range?

Sometimes a few measures of insecurity will spoil the whole number. These are things to think over well before choosing your number. However, after you have decided that all is well and you are within your realm—then really go after it with all you have and don't wait until the last and CRAM—that doesn't pay.

As a final analysis in choosing your Solo number—1) Choose one within your performance level. 2) One that you will enjoy playing. 3) One in which you must extend your efforts a little in order to grow. 4) After you've made your choice—go to work with the thought in mind of teacher and student being a team as this mutual interest is of vital concern. When this procedure is followed—I'm quite certain you will not do too poor a job when Solo contest time comes around.

Another item of importance, not only for Solo playing but our playing in general, is of course the reed. I have talked about this many times in the past and I want to talk about it some more. According to my correspondence it is still the number one common ailment—Playing on new reed or reeds we have never blown on before. This is just as important as our instrument or the music we play.

Have seen too many cases where

the reed has definitely been the cause of failure to a performance. No player knows what a new reed will do. Again, no two players use the same tension reed. The grip, or bite, I place on a reed is not the same as you place upon it. The grip, or bite as we call it, placed upon any reed—single or double—has ALL TO DO WITH ITS TENSION (making the reed seem too thick or too thin). Hence, the only way to know a satisfactory reed is to have played on it before hand and find out for one's self. After all YOU'RE looking out for YOU (not in a selfish way but in a practical way).

Here is some good advice—never play on a reed in public until you have tried it out privately—so that you may know or at least have some idea as to what that reed will do for you.

Another item of importance at contest time is the playing condition of your instrument. Our instrument should be in good playing condition at all times. Maybe we have a pad that has become hardened—we think it covers but it doesn't really. We have a cork joint that isn't air tight, but maybe we can get by with it, etc.

Do you know there are more major repair jobs that develop this way than in any other manner.

Personally, when I find a pad that is becoming the least bit hardened I replace it at once. When I have a cork joint that becomes the least bit wobbly—I recork it. When a key becomes out of line for any reason—I straighten it now, etc.

The cost of taking care of these items in this manner is about one-tenth of what a complete overhaul job

will cost you. In the long run you will have a better playing instrument at a whole lot less cost.

Let us be sincere in choosing our Solo contest number—then go to work on it. Analyze our progress periodically to see if our generalities balance in strength. Remember, "our playing is only as good as our weakest point in playing". Whatever that weak point may be—that is our performance level, and should be cultivated to a higher degree—then only will our general level of performance improve. Good luck.

So long for now. See you next month.

The String Clearing House

(Starts on Page 46)

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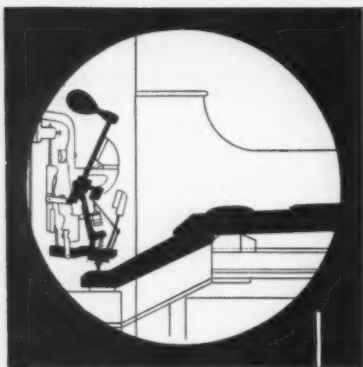


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(Starts on Page 12)

farewell to some of his favorite toys. The third part was Santa on the roof again and off with "such a clatter I jumped out of my bed to see what was the matter." Thus they analyzed the three-part Song Form.

Each student brought a piece memorized and prepared to play. Each announced his own piece, told the key, the time and the composer. Next I checked the points which I give for: playing, written work finished, any original work, accomplishing the assignment of the previous month, and for remembering the name and composer of the composition played by me on the previous month. The assignment for this month was light, consisting of writing a well-known carol by ear away from the piano and playing "Silent Night" by ear. At the end of the class I gave each student a small bust of a composer as a Christmas remembrance, and suggested that each find out as much as possible about his composer. The mothers tell me that the students come away from such a class—"feeling good."

Inspiration at Christmas time is at a high peak, of course, but each month can be fun. The music therapists use many techniques which we teachers should study and use. We must be flexible and able to change our plans for unexpected needs within the period, but we must have a plan. One of my most enjoyable classes was started by singing "Swing Low Sweet Chariot" with a descant. I played that month, "Trable On" from An American Negro Suite by Otterstrom. I plan the music I play for the year with an idea of balancing periods and styles. Sometimes I have had boys who were going through the Boogie Woogie stage ask when they could play "that Bach Chorale." Too many students hear too little good music. When working on keys I have brought forth Chopin Preludes and showed they were numbered according to keys. The students feel more at home with music when they study it, if it is an entirely new experience. Sometimes I play something with the music and have the class follow the music while I play. This gives the students an opportunity to ask questions about symbols new to them. The fact that the students must play each month gives us a deadline, so to speak, for completion of work. This I find necessary if we are to cover any literature. Do any of us cover enough?

I try to plan ahead at least a month with each student for his next month's playing. The point-grade system I mentioned adds up to a prize for the greatest number of points and the most improvement at the end of each semester. Each student keeps a record of his outside playing and I give points for this, also. The greater part of the students are eager to do this

outside playing. They have opportunities at school, for the Music Teachers Association, at church, and for social groups and clubs. They play solos, duos, trios, quartets and in ensemble groups. Would there were more hours in their day for accompanying!

Some of the important tools I use in the classes are Dalcroze Eurhythmic ideas, beating out time like conductors while students play their pieces, tapping rhythms lightly on the shoulder of the performer to aid in rhythmic feeling, drilling time and note patterns, varieties of ear training, visual memory, sight reading, keyboard harmony, transposing, study of other instruments, music appreciation and history (scrap books help with these), and style in music. One of my recent groups brought to class and played examples of dolce, appassionato, con fuoco and the like. It is one thing to know what these terms mean and another thing to say it in music. Much emphasis needs to put on this kind of project.

A word for the days of the 5th week of the month—sometimes there are three of these, which days are life savers in my schedule. If a student must have an additional private lesson or a make-up lesson, he gets it; but I like to keep these days for extra sight reading and ensemble work where most needed, and to help the students who are preparing to play on some important program. Oh, my dear tape recorder! What an aid in hearing oneself! Some of these 5th days and during class week I get some extra practice myself. An extra spot for looking over new music is a necessity. Community music projects with ticket sales can figure in. Sh!—Once in a while I play a game of golf and see some friends. In short, a better perspective and balance are made possible by an occasional free day.

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I attended a Forum on the subject "Can Class Piano Justify Itself in the School Curriculum?" It can indeed and musical results can be achieved. I have been teaching an advanced adult piano class at Pasadena City College for the past year or so, which has been a thrilling experience. There is real growth in this group. It is a 2-hour class each week, with twenty-six enrolled in the class at present.

To make music count we must make teaching fun for the teacher as well as for the student. Do we follow through with an outlined program? Are we consistent, organized and dependable? Try a phone reminder, and get some red pencils with "Mistake Marker" stamped thereon. Listen to some spot of a pupil's piece by phone to check up. Use practice teachers—even some younger students. They can be a fine help, and watch their own music and character grow!

Have you read "The Art of Teaching" by Highet and "The Thread That Runs So True" by Stuart? Be sure to read "Education for Musical Growth" by Mursell.

What About Your Marching Band

(Starts on Page 13)

recapitulate the four areas we have discussed.

1. Why not use standard commands and signals; it not only looks better but is more effective and much, much easier.

2. Discipline is a prime essential. It is not something that comes from without. It must come from within and must be a part of every player. If each player would be observant he would soon see the effects of poor discipline on band morale and appearance.

3. The band is a musical organization and its chief function is to play music and to play it well. It is the duty of the director to see to it that the band plays numbers that are not too difficult. There is no credit going to a band that plays very difficult tunes badly. And furthermore when the band is parading the participants have enough to think about to just march without trying to play something far out of their reach.

4. Be consistent. Find a tempo that your band can handle in marching and in playing. Nothing is to be gained from using a very fast cadence. A slower cadence is much more effective both from the performers and the spectators standpoint. A marching band must in all cases be majestic and it is not a troupe of dances.

How about *your* marching band? How about *our* marching bands? If we're going to march let's do it well. Remember the old tritism, "If it's worth doing at all it's worth doing well."

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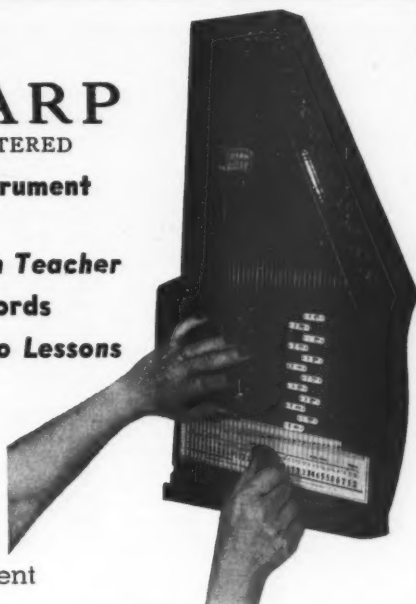
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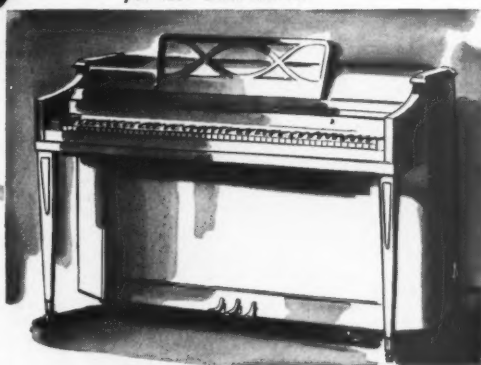
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Flute Clinic

(Starts on Page 37)

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